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"Shall we begin again? How many lights are there?"

Contents

Departments

04 **New Trekkers Start Here!**
If you don't know your Ullian from your Uhura or your Amargosa Diaspora from your Archons, allow us to introduce you to the who, what and when of *Star Trek*

05 **"Make It So"™**
On driving the viewer 'behind the sofa'...

06 **The Best of all Worlds**
The very latest news from the entire *Star Trek* Universe, including updates on *Star Trek: Deep Space Nine* and *Star Trek: Voyager*

24 **Read Out**
The latest books and audio tapes previewed

56 **A Fistful of Data**
All you ever wanted to know about Trills and more...

58 **The Most Toys**
Updates on new merchandise and a review of the *Star Trek Omnipedia*

62 **On Screen**
The latest *Star Trek* videos in review

64 **Communications**
Your news, views and weirder things in our regular letters column

Features

12 **Star Trek Horrors!**
Andrew Lane delves into the dark recesses of *Star Trek* and stirs up what may be lurking just at the edge of your peripheral vision...

20 **The Macabre Mind of Brannon Braga**
Lou Anders talks to one of *Star Trek*' s most prolific writers about his work for the show and the next feature film

44 **Classic Star Trek Season Three**
Our latest episode guide, including *CIC Video* release details, original air dates, guest cast and more

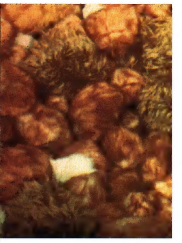
46 **Making Monsters**
Joe Nazzaro talks to make-up man Michael Westmore

52 **Costume King**
Robert Blackman talks about his costume designs for *Star Trek: The Next Generation* and beyond

63 **Competition Time!**
Your chance to win every single *Bandai Star Trek* figure ever produced for the UK!

Comic Strip

26 **Star Trek: Deep Space Nine – The Looking Glass War**
Part Two of Three. When a battle in an alternate universe erupts, Odo is faced with the task of investigating his own death...



New Trekkers Start Here!

THE *STAR TREK* TV SERIES

Classic Star Trek®

Star Trek first aired in 1966 in the US and 1969 in the UK. It ran for three seasons and a total of 79 episodes. After its cancellation in 1969, the series proved incredibly popular in US syndication, spawning an animated series in 1973 (recently shown on BBC Television). The entire run of both the original and animated series have been released by *CIC Video*.

Key crew members are: Captain James Tiberius Kirk (William Shatner), the half-Human, half-Vulcan Science Officer Spock (Leonard Nimoy), Chief Engineer Montgomery Scott or 'Scotty' (James Doohan), Chief Medical Officer Dr Leonard McCoy or 'Bones' (DeForest Kelley), Communications Officer Uhura (Nichelle Nichols), Helm Officer Hikaru Sulu (George Takei) and Navigator Pavel Chekov (Walter Koenig).

Star Trek®: The Next Generation™

The second *Star Trek* series, focusing on the adventures of the crew of the *U.S.S. Enterprise NCC-1701-D* under the command of Captain Jean-Luc Picard, was made for US syndication between 1987 and 1994. The series ran for seven seasons, and a total of 178 episodes were produced. The series is being screened in Britain on BBC2 and Sky One and is available from *CIC Video*.

Key crew members are: Captain Jean-Luc Picard (Patrick Stewart), Executive Officer William Riker (Jonathan Frakes), the android Lieutenant Commander Data (Brent Spiner), Counsellor Deanna Troi (Marina Sirtis), Chief Engineer Geordi La Forge (LeVar Burton), Chief Medical Officer Beverly Crusher (Gates McFadden) and the Klingon Security Officer Worf (Michael Dorn). Other important characters include hostess of the Ten Forward lounge Guinan (Whoopi Goldberg), Lt. Reg Barclay (Dwight Schultz) and the extra-dimensional entity Q (John de Lancie).

Star Trek®: Deep Space Nine™

The third *Star Trek* television series was first made for US syndication in 1992. The series is now in its fourth season in the US, and the first season has begun screening on BBC2. Episodes are also being released on *CIC Video*.

Deep Space Nine is commanded by Captain Benjamin Sisko (Avery Brooks), alongside Science Officer Jadzia Dax (Terry Farrell), Medical Officer Dr Julian Bashir (Alexander Siddig), Security Officer Odo (René Auberjonois), Chief Operations Officer Miles O'Brien – formerly of the *U.S.S. Enterprise NCC-1701-D* – (Colm Meany), First Officer Kira Nerys (Nana Visitor), Ferengi bartender Quark (Armin Shimmerman) and Jake Sisko (Cirroc Lofton). Recently Lieutenant Commander Worf (Michael Dorn) joined the crew as Strategic Operations Officer.

Star Trek®: Voyager™

The latest *Star Trek* series is set aboard the *U.S.S. Voyager*, marooned over 70,000 light years from Federation space. The series is being shown on Sky One and episodes are being released by *CIC Video*. The series has been purchased by the BBC.

The main crew members of the *U.S.S. Voyager* are: Captain Kathryn Janeway (Kate Mulgrew), Starfleet Tactical/Security Officer Tuvok (Tim Russ), Holographic Physician the Doctor (Robert Picardo), First Officer Chakotay (Robert Beltran), Guide/Cook/Handyman Neelix (Ethan Philips), Neelix's Ocampa Companion Kes (Jennifer Lien), Chief Engineer B'Elanna Torres (Roxann Biggs-Dawson), Ops/Communications Officer Harry Kim (Garrett Wang) and Starfleet Lieutenant Tom Paris (Robert Duncan McNeill).

THE *STAR TREK* MOVIES

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Star Trek® II: The Wrath of Khan™

Spock is killed when genetic superman Khan escapes planetary exile and seeks revenge on Admiral Kirk using the secret Project Genesis device.

Star Trek® III: The Search for Spock™

Kirk jeopardises his career by stealing the *U.S.S. Enterprise* in an attempt to rescue Spock's body from the Genesis planet and reunite it with its *katra*.

Star Trek® IV: The Voyage Home™

Kirk and crew journey back in time to San Francisco in 1986 in order to bring two whales back to the future and avert global catastrophe.

Star Trek® V: The Final Frontier™

Spock's half-brother hijacks the *U.S.S. Enterprise* to pursue his visions of God at the centre of the galaxy.

Star Trek® VI: The Undiscovered Country™

Kirk and McCoy are wrongly convicted for the assassination of Klingon chancellor Gorkon.

Star Trek® Generations™

The first feature film to star the *ST:TNG* crew, and to bring together the two captains of the *U.S.S. Enterprise*: Kirk and Picard.

***Star Trek* Abbreviations**

Star Trek Monthly often uses the following abbreviations as the accepted shortened forms for series and film titles. ***ST:TOS*** *(Star Trek: The Original Series);* ***ST: TAS*** *(Star Trek: The Animated Series);* ***ST:TNG*** *(Star Trek: The Next Generation)* ***ST: DS9*** *(Star Trek: Deep Space Nine);* ***ST:VOY*** *(Star Trek: Voyager);* ***ST: TMP*** *(Star Trek: The Motion Picture);* ***STII:TWOK*** *(Star Trek II: The Wrath of Khan);* ***STIII:TSFS*** *(Star Trek III: The Search For Spock);* ***STIV:TVH*** *(Star Trek IV: The Voyage Home);* ***STV:TFF*** *(Star Trek V: The Final Frontier);* ***STVI:TUC*** *(Star Trek VI: The Undiscovered Country);* ***STG*** *(Star Trek Generations)*

Make It So

"There was no outside source, no alien presence. All 34 of them appear to have killed each other..."

***Doctor Beverly Crusher*, Night Terrors**

Chain Of Command

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Way back in 1969 – perhaps a little later, I never was one for exact dates and who played the second Andorian from the right – I can remember being very concerned by events in *Classic Star Trek* episodes. Oh all right - *scared* by stories like *Obsession*, where Captain Kirk faces a blood-sucking gaseous creature from his past that seems unstoppable; and fearing the worst when it came to creatures such as the Horta from *The Devil in the Dark*. But then, since I was also terrified by wellington-booted Cybermen from *The Moonbase* – a Troughton *Doctor Who* – I can only assume that the more vivid your imagination, the scarier a show like *Star Trek* can become. Watching these shows now, the horror seems, well, a little *tame* compared with the spine-chilling work of writers such as Dean R. Koontz and Stephen King. But that initial fear, those memories, have stuck in my mind – to the extent that, just occasionally, the smell of honey can send a shiver down my spine...

It's to the credit of *Star Trek*'s many writers and production staff that they have managed to push the bounds of contemporary television technology and stir up such imagined horrors in our minds. Worse yet, they continue to do so, with the unstoppable, unnerving horror of the Borg of *Star Trek: The Next Generation* and the quite unpleasant organ-stealing Vidiians *of Star Trek: Voyager*. This issue, we're more than pleased to focus on the work of these production crew members and pay tribute to their contribution towards making the *Star Trek* phenonemon so thoroughly memorable...■

John Freeman, Editor

Code Of Honour

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The Best of all Worlds

IN BRIEF...

WORF ARRIVES ON ST:DS9

● *The première episode of* Star Trek: Deep Space Nine *season four,* Way of the Warrior, *aired in the US in the week of 2 October 1995. In this episode, as the Dominion threat to the Alpha Quadrant increases, the peace treaty between the Klingon Empire and the Federation is in jeopardy. Captain Sisko (Avery Brooks) has requested that Lieutenant Commander Worf transfer to* Deep Space Nine *to act as a diplomatic liaison with the Klingons. Events in the story take place after the destruction of the* U.S.S. Enterprise NCC-1701-D.

Michael Dorn has reportedly said that Alexander will not be appearing on ST:DS9 *with him.*

BBC2 began screening the first season of ST:DS9 *on Thursday 28 September in an early evening slot, with* Star Trek: The Next Generation *continuing on Wednesday evenings. Sky TV launched* Star Trek: Voyager *on Sky One in late October, in a fanfare of publicity for the new show.*

STAR TREK GENERATIONS VIDEO SUCCESS

● Star Trek Generations *leapt to the top of the video rentals chart following its release and maintained a strong standing throughout August both in the UK and the US. Across the Atlantic it made good business against strong opposition from the Jim Carrey comedy* Dumb and Dumber *and in the Billboard chart it dethroned* Interview with a Vampire.

PARAMOUNT PICTURES ON THE NET

● Viacom, *the owners of* Paramount Pictures, *announced on 25 July formation of the* Paramount Digital Entertainment *unit, 'a new subsidiary...*

BOGUS FILM OUTLINES HIT THE INTERNET

With pre-production scheduled to begin on the next *Star Trek: The Next Generation* film this month in the US, the worldwide computer network – Internet – was recently the source of bogus film plotlines.

The plotline, which heavily featured the Borg and suggested the death of a major character (Lwaxana Troi) was actually posted the week *before* the first drafts of the new script were set to be delivered to *Paramount Pictures* by writers Brannon Braga, Ron Moore and Rick Berman. The incident reflects the difficulty of accepting much news material posted on the Net for fans as true.

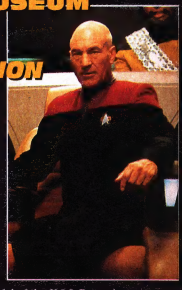
At present, the only information available on the new film, confirmed in an exclusive interview with Rick Berman in last month's *Star Trek Monthly*, is that the Borg will feature in the second film; and there will be a new *U.S.S. Enterprise NCC-1701-E*. Speaking in this issue, Brannon Braga hints at a major romantic involvement for Jean-Luc Picard.

Film spoiler scripts are the easiest thing in the world to take, especially on-line. A few years ago, a file was uploaded onto the Compuserve forums which gave apparent 'spoilers' for an entire season of *ST:TNG*. Each and every one was completely wrong, of course...

Paramount Pictures has its own official Worldwide Web Sites and will almost certainly set up a new site for the next film in the near future. We'll keep you posted on developments. ■

Brannon Braga Interview, Page 20; Paramount expands on-line – see sidebar, this page

SCIENCE MUSEUM LAUNCHES STAR TREK - THE EXHIBITION



The most comprehensive and colourful celebration to date of the *Star Trek* phenomenon outside the US reached London's Science Museum on 11 October. The exhibition, which has already visited Edinburgh and Ireland, includes a huge number of exhibits from *Classic Star Trek* to *Star Trek: Voyager*, including costumes, props and models.

Key exhibits to look out for are a specially commissioned model of the *U.S.S. Enterprise NCC-1701*; the command chair from the Bridge of the *U.S.S. Enterprise NCC-1701-D* used in *Star Trek Generations*; a full-size set of the transporter room from *ST:TNG* and one of the Bridge from *Classic Star Trek*.

Additions to the exhibition this time around are exhibits of how many futuristic gadgets made it from screen science fiction to fact, such as the portable phone and the automatic translator; and special *Star Trek* 'guides' to assist visitors with their tour of the displays. Over 300 people nationwide applied for the jobs advertised in the national press in August.

Star Trek – the Exhibition runs at the Science Museum until 25 February 1996. Admission prices are £4.95 adult, £2.95 concessions – children between 5 and 17, students with student cards, the unemployed and the over Sixties. A joint access to both *Star Trek – The Exhibition* and all other Science Museum displays and exhibitions will be available for £8 (£4.50 concessions). Further information and advance bookings on 0171 938 8008. ■

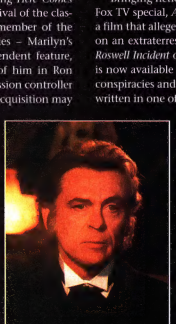
MIRROR, MIRROR

Lou Anders brings you up to date on the activities of *Star Trek* actors, direct from the US West Coast...

Being left shipless hasn't hurt **Patrick Stewart**'s career. *Jeffrey* is opening in Los Angeles theatres now, a film in which Stewart plays a gay man living with AIDS. Meanwhile, with *Batman Forever* hardly cooling off, Director Joel Schumacher is reportedly considering Stewart for an icy role in the next Bat-feature. Patrick Stewart might play none other than the chilling villain Mr Freeze. While on the stage, Stewart will star as Prospero in *The Tempest* for a 12-week Broadway run beginning 10 October.

Star Trek: Deep Space Nine's number one abused bartender must be moonlighting behind Quark's back. **Max Grodenchik** (Rom) just completed shooting *Here Comes the Munsters* for a Fox TV Movie. In this revival of the classic television show, Max plays the only member of the Munsters clan not from the original series – Marilyn's father. He can also be seen in the independent feature, *Rumpelstiltskin*. You can still catch sight of him in Ron Howard's *Apollo 13*, in which he plays a mission controller on the Gold Team. Whatever the Rules of Acquisition may have to say about acting, any enterprising Ferengi should be proud. And as if Worf wasn't monstrous enough, **Michael Dorn** is now a regular on the animated series *AAAHH!!! Real Monsters*. He plays Borl, a monster attending the Academy to learn to be scary. Dorn will also guest star on the upcoming CBS Saturday Morning cartoon *Santo Bugito*, due out in the US in September. This time he lends his voice to an evil dragonfly by the name of Darnold.

Speaking of monsters, **Daniel Davis**, the man behind the villainous Professor Moriarity (*Elementary, Dear Data* and *Ship in a Bottle*) is appearing on *AAAHH!!! Real Monsters* as well. He plays Lugo. Davis is set to guest voice on an upcoming episode of the US's *Duckman* and is a regular on the highly successful series *The Nanny*, now in its third season on CBS.



Star Trek:Voyager's second season began with *The '37s*. In a classic meeting of historical women, Captain Janeway encounters none other than Amelia Earhart, the first woman of aviation meeting the epitome of women in aviation. Earhart was portrayed by *NYPD Blue*'s **Sharon Lawrence**. The wonderful **David Ogden Stiers** (Dr Timicin in *Half a Life*) will star alongside Andy Garcia and Alan Arkin in *Steal Big, Steal Little*, a film about dueling twins fighting for control of a ranch from director Andrew (*The Fugitive*) Davis.

Bringing fiction closer to fact, **Jonathon Frakes** hosts a Fox TV special, *Alien Autopsy: Fact or Fiction*, an analysis of a film that allegedly shows a medical procedure performed on an extraterrestrial (shown as part of *Secret History: The Roswell Incident* on Channel 4 in the UK. The full footage is now available on video). While we're on the subject of conspiracies and controversy, a new chapter is about to be written in one of the oldest, most bitter battles in *Star Trek* history. **Harlan Ellison**, the scriptwriter behind the stupendous *The City on the Edge of Forever*, is about to release, in book format, his original scripts. For those who don't already know, Ellison has been fuming for over 30 years about the way his script was reportedly altered by Gene Roddenberry. Now, in the book, also titled *The City on the Edge of Forever*, Ellison tells his side, as do **Leonard Nimoy**, **Peter David**, **DeForest Kelly**, **Walter Koenig**, **D. C. Fontana**, **Melinda Snodgrass** and **George Takei**, each in essays they have written on the subject, published here for the first time. The limited edition contains the first version of the script, subsequent revisions, two of the original treatments, and actual correspondence - more than enough to set all the rumours straight. With this major mystery finally coming to light, maybe we can get that whole Whitewater thing cleared up as well... ■

Top left: *In keeping with the theme of the issue, Patrick Stewart makes his appearance as the Borg Locutus from* ST:TNG **Best of Both Worlds**
Top right: *Sharon Lawrence trades the Big Apple for interstellar adventures in* ST:VOY The '37s
Above: *Daniel Davis is the Hologram who wants to be a man in* ST:TNG **Elementary, Dear Data**
Left: *David Ogden Steirs and Majel Barrett discover some of the pitfuls of inter-species love in* ST:TNG **Half a Life**

to develop interactive, multimedia and on-line content for use on the global computer network.' This will almost certainly mean more official Star Trek *information will start to appear on the Internet in the near future.* Viacom *reported that it had an outstanding second quarter.* Viacom *chairman Sumner Redstone credited* Viacom's *mergers with* Paramount Pictures *(and* Blockbuster Video*) in part for that: "Our second quarter results underscore the success of the mergers with* Paramount Pictures *and* Blockbuster *and confirm that our software-driven strategy is fuelling the vibrant growth we envisioned."*

ALL GOOD THINGS *WINS HUGO AWARD*

● Star Trek: The Next Generation *scooped a prestigious Hugo award for 'Best Dramatic Presentation' for the series finale* All Good Things *at the Worldcon Science Fiction convention held in Glasgow in August. The Hugos are the Science Fiction world's equivalent of the Oscars or Booker Prize, so the award is highly respected. Other award winners included Jeff Noon (Best New Writer);* None So Blind, *by Joe Haldeman (Best Short Story); and* The Martian Child, *by* Classic Star Trek *writer David Gerrold (Best Novellete). The next Worldcon will take place in the US in 1996.*

Celebrations at the Glasgow Worldcon were sadly marred by the death of SF writer John Brunner, following a stroke. Although the writer never wrote for Star Trek, *many of the themes in his stories have inspired* Star Trek *writers down the years and he will be sadly missed by all who knew him.*

SOURCES THIS ISSUE: **Paramount Pictures, *BBC Television and Sky TV, Dateline: Starfleet and the Compuserve Fantasy Media Forum.***

EPISODE CHECK

With all the hoopla over *Star Trek: Voyager*'s early start on the US autumn television season as a network series, US viewers had to wait until October to see *Star trek: Deep Space Nine* debut in what had been the traditional opening frame for the syndicated *Star Trek* series and its older brother, *Star Trek: The Next Generation*.

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand... Please note that episode titles may yet change before screening.

And what a wait it was, with **The Way of the Warrior** bringing Worf to the station, returning Klingon-Federation tensions to 'known' *Star Trek* space, and presenting us with a bald Sisko having more luck figuring out his adversaries than his new lovelife with Kasidy Yates. Other seeds sown for the coming season include Worf's run-ins with Odo, a newly installed civilian government on Cardassia and a new, 'softer' Kira.

As described in *STM* Issue 8, US viewers also saw a stranded O'Brien and Bashir clash over the ethics of helping Jem'Hadar soldiers escape their drug addiction – reminiscent of the Hugh/Borg dilemma once faced by Captain Picard – in **Hippocratic Oath**, which also featured a 'B' story in which Odo gets the best of a second-guessing Worf. One Jem'Hadar guest role provided the fourth alien make-up for Scott MacDonald, who'd already played the hunted Tosk alien on *ST:DS9*'s *Captive Pursuit*, the ill-fated Romulan subversive N'Vek on *ST:TNG*'s *Face of the Enemy*, and the very Human Ensign Rollins on the *ST:VOY* pilot, *The Caretaker*.

The Visitor presented an unusual look into the future as an aged Jake Sisko tells a fan of his books how he tried in vain throughout his life to rescue his reappearing father stuck in an accidental time-loop limbo.

The most recent episode to air stateside following these segments was:

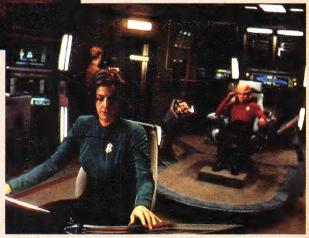
Indiscretion

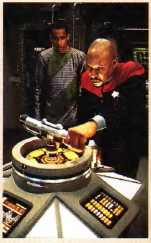
Directed by LeVar 'Geordi' Burton, his first for *ST:DS9* after helming *Ex Post Facto* over on *ST:VOY*. Writing credits not finalised as of presstime.

With the shift in governments on Cardassia, one of the new year's ironies is that the wily Gul Dukat and a wary Kira can now mount a joint mission to find a long-lost Cardassian ship and missing people they both cared about. One of the Bajoran prisoners aboard recruited Kira into the Shakaar resistance cell; the others, it turns out, were Dukat's Bajoran mistress, and the daughter she bore him.

They find the ship was captured by the violent Breen – seen at last after years of mention on both recent *Star Trek* series. But while both missing adult targets turn up dead, Dukat – promoted to legate after rescuing the new civilian Cardassian government in the season opener – decides to Kira's horror that he must kill his daughter to avoid shame from his own wife and family and virtual banishment on Cardassia. The station-bound 'B' story, meanwhile, finds Sisko having second thoughts about commitment and his new attachment to Kasidy Yates. ■

Report by Larry Nemecek





Above and right: *Captain Nog from* The Visitor
Below and bottom centre: *Dr Bashir and Chief O'Brien become the unwilling guests of the Jem'Hadar in* Hippocratic Oath
Bottom: *A fully armoured Guk Dukat in* Indiscretion
Bottom right: *The 'new look' Sisko and son Jake in* The Visitor

STAR TREK: DEE

ST:DS9 SEASON FOUR GOES BALLISTIC

Kevin Stevens talks to Producer René Echevarria

"We've got the first 13 episodes planned out, and I can't remember going into a season and feeling this good about it," says *Star Trek: Deep Space Nine* producer René Echevarria.

This is a big statement, coming from a *Star Trek* veteran who sat on the writing staff of *Star Trek: The Next Generation* during the height of its popularity in the series's final two seasons. Echevarria then moved to *ST:DS9* last year as a producer, just as that series began expanding on its success by introducing exciting new elements such as the Founders of the Dominion and the sleek, powerful *U.S.S. Defiant*.

"The episodes are really coming together, and I just love writing this show," Echevarria says. I was on *ST:TNG* for two years on staff, but for three years before that I was freelancing, so it was time for something fresh for me. Coming to *ST:DS9* last year, especially when Ira (Steven Behr, the show's Executive Producer) was giving the show a new direction, has been great. These characters just feel much more real to me," he says.

Again, this is a bold pronouncement, as Echevarria has been known for writing some of the most compelling character-oriented stories seen during *ST:TNG's* run, including episodes such as *The Offspring, I, Borg, Second Chances* and *Inheritance*. Last year on *ST:DS9*, he contributed scripts for *Equilibrium* and, along with his Executive Producer Ira Steven Behr, *Past Tense, Part II*.

Coaxed into moving west from New York to join the writing staff at the beginning of *ST:TNG's* sixth season, Echevarria is excited by the changes on *ST:DS9* in its fourth season, with Worf's arrival as a station regular.

"Michael Dorn has been a terrific addition to the mix," he says. "Of all the *ST:TNG* characters I think Worf is the one that fits best on *Deep Space Nine*. He seems to have slid in very easily."

However, Echevarria is quick to point out that Worf's presence will not overshadow any of the ongoing *ST:DS9* cast of characters. "He's not more or less important than any of the rest of the cast, and we won't be doing any more or fewer shows that focus on him than on any other member of the team. As the station's new Tactical/Operations Officer he's in charge of the external defence of the station. He also coordinates defence on the *U.S.S. Defiant* when we're on board. Odo remains security chief on the station, but Worf is in charge of external defence – and of Bajor."

Echevarria also offers several tantalising hints about what's to come in the fourth season. Look for more episodes featuring the *U.S.S. Defiant*. "We've built enough of it now that we can set more stories aboard," he says. "We have the bridge, some crew quarters, a transporter room, and, thanks to the season finale last year, we also have a mess hall, sickbay, engineering, ship corridors and the turbolift. In fact, I just did an episode that takes place almost exclusively on the *U.S.S. Defiant*. There's a bit on the station, but that's all.

"We can tell any type of story we like. If there's a story better told with an opening that has Sisko saying 'Captain's Log. We're in a remote part of the Gamma Quadrant and are out of contact with Starfleet,' then we can do that. We can do stories that are essentially *Star Trek: Voyager* in style, or one you might see on the original series."

Echevarria moves on to talk about one of his first scripts for the new season, *The Visitor* - one that he hopes will show the series's characters in a unique and different way. "Michael Taylor, a friend of mine in New York, pitched an idea about six months ago that I immediately sparked to. He did a first draft, and I took it from there. It opens in the future, which is something I don't think we've ever done before, not even in *All Good Things*... We're in a house where an elderly black man is living. There are pictures of Sisko and Jake, and some of Sisko's things are there, and we're thinking 'Who is this? Is this Sisko's father, or Sisko, or maybe Jake?'

"There's a young girl who comes knocking on the door and she says she's been looking for Jake Sisko, the famous writer. We learn that Jake has become a writer, but quit. Jake tells this girl his story, and it begins with the young Jake and Sisko in the *DS9* engineering section. There's an accident and Sisko's killed.

"Three months later, Jake is still dealing with his grief when his father re-appears to Jake for something like 45 seconds. We learn that the accident has actually sent Sisko into subspace – but we can't get him back. With Sisko gone, the situation with the Klingons deteriorates, and eventually, Jake and the rest of our crew have to leave *DS9*. Sisko's appearances become more spaced apart. Ten years pass and Jake finally starts getting on with his life and begins writing. We come to learn that Jake is expecting his father to appear that very evening.

"Jake, aged 50, asks Captain Nog (now a Starfleet officer) to help him run an experiment to find out what happened to his father, so they take the *U.S.S. Defiant* out of mothballs to do it.

"It's a terrific story. David Livingston's directing and Tony Todd, who plays Worf's brother Kurn, is playing Jake as an older man, and he just did a fantastic job."

Echevarria points out that this episode is a great example of what *Star Trek: Deep Space Nine* hopes to do in the new season. Despite the far-reaching threat of the Dominion, he says, "We don't always want the story to be about the Founders infiltrating the Federation. That would get kind of old. We always want to approach the stories from the standpoint of our characters. We have an extraordinary mix of things to draw upon that are continuing storylines and have a lot more to be mined. It's a very rich place to tell a story." ■

P SPACE NINE™

Below: *Spatial distortions and a game of snooker in* Twisted
Middle: *Alien birth in* Parturition
Bottom and top right: *Kim is mysteriously returned to San Francisco in* Non Sequiter
Centre right: *Kes and Neelix discuss the merits of parenthood in* Eloguim

EPISODE CHECK

After kicking off the new US television season early with all but one of its four hold-overs and the first story filmed for 1995-96, *Star Trek: Voyager* headed into production with a pack of stories aimed at focusing on its less explored characters and cultures – and a weirder, eerie kind of feel to the Delta Quadrant.

Spoiler Alert! Don't read any further if you don't want your enjoyment of upcoming shows dampened by knowing too much beforehand... Please note that episode titles may yet change before screening.

Following **The '37s**, **Projections** and **Elogium**, the first-run showing for US viewers continued in October with:

Non Sequiter

Script by Brannon Braga, directed by former *Star Trek* Producer and prolific Director David Livingston, now a freelancer.

Is Harry Kim crazy when he comes to after passing out to find he's on earth with no record of ever having served on the *U.S.S. Voyager*? His fiancé, friends and superiors in San Francisco are beginning to wonder about the young Starfleet whiz – until he discovers that Tom Paris was not aboard the *U.S.S. Voyager* either. His attempts to contact Paris at the real Sandrine's Bar in Marseilles (seen in the holodeck programs) lead to trouble – first with the arrogant loser Paris, here a stranger, and then with Starfleet officials who think Harry is a Maquis spy and eventually shackle him.

It's all part of a parallel slip-up, but the driven Harry ignores the warnings of the alien in Human guise who's been sent to make sure he's alright after the 'time stream' accident. Harry would rather risk losing all in this happy reality than see Paris not get his second chance, so he gambles it all in both universes on a risky recreation of his shuttle accident to set things straight – and even wins over the 'other' Paris, who sacrifices himself for a better 'reality'. Jennifer Gatti, who played Ba'el, Worf's half-Romulan, half-Klingon onetime love interest in the *ST:TNG* two-parter *Birthright*, is featured here as Harry's fiancé Libby.

Twisted

Teleplay by Kenneth T, Biller from a story by freelancers Arnold Rudnick & Rich Hosek, directed by *Star Trek* veteran Kim Freidman. The last of the late first season stories held back for a jump-start on the new season.

The tale of the crew's losing 'fight' against an oncoming spatial distortion wave within the ship itself, which turns the *U.S.S. Voyager* into a dizzying maze, with wild visual effects. (See previous issues for full preview)

Parturition

Script by Tom Szollosi, directed by Jonathan 'Riker' Frakes – his 13th directorial outing on *Star Trek*.

The title, an actual word meaning 'the act of giving birth' is a clue to this offbeat show that resolves Neelix's jealousy of Paris over Kes through their nursing of a space-faring reptiloid alien's hatchling after the two crashland on a planet during a food scouting mission. Look for baby and 'mother' alien effects, as well as an early food fight between the two antagonists.

Persistence of Vision

Script by Jeri Taylor, directed by Jim Conway, his first for *ST:VOY* after helming the two hour season opener *The Way of the Warrior* for *ST:DS9*.

Due to what is discovered to be the pernickety mental abilities of a turf-conscious alien, Janeway and the crew find themselves stuck, one by one, in an individualised and undeniable fantasy of their own doing – leaving it to the Doctor to finally rescue them from the effect.

Along the way we not only revisit the captain's fiancé, Mark, and the dog, Molly, but the cast of her Gothic romance holonovel – which again features *ST:TNG's* two-time Romulan and one-time Malcorian, Carolyn Seymour. There's also images of Tuvok's wife, T'Pel; Paris's stalwart and disapproving admiral father, played by the actor who'd been Admiral Holt in *ST:TNG's Interface* episode, Warren Munson; and a surprising hint of attraction between B'Elanna and Chakotay, which shocks even her.. ■

STAR TREK®: VOYA

With *Star Trek: Voyager* now screening on Sky TV this coming month, Larry Nemecek continues his report on the main characters from the new series, including information about the crew gained during the first season.

THE DOCTOR (Robert Picardo)

He began existence as simply the 'Emergency Medical Hologram-1', but with the entire medical staff dead after the Caretaker's Array mishap, the still-unnamed entity known as the Doctor has already come far since he was first the joke and then the bane of the *U.S.S. Voyager* crew. In fact, it's harder to tell what's come the farthest: the Doctor's own self-respect, or the respect he's given by his colleagues - with thanks on both counts largely due to his surprise assistant, Kes.

Prodded by Kes and the simple needs of their predicament, Janeway has seen to it that not only is the Doctor accorded more briefings and updates, but he can now turn himself off - a small matter until seen in the light of independence. Thanks to various crises - as when Harry's holodeck program began 'devouring' the crew (*Heroes and Demons*) and later (*Projections* and *Twisted*), the Doctor has even ventured from his familiar and all-but-mastered medical world to real-life adventures and even the fear and heartbreak outside sickbay. Along the way, we've learned that his chief programmer was a Lewis Zimmerman at the Jupiter Station Holo-Programming Center (*The Cloud*), that he's considered a host of names but never picked one — and that, like Spock, Data and Odo before him, he's helped an audience rethink once again exactly what 'real life' is. ■

LIEUTENANT THOMAS 'TOM' EUGENE PARIS (Robert Duncan McNeill)

After B'Elanna, the person most singularly affected by the *U.S.S. Voyager*'s unexpected transportation to the Delta Quadrant has to be Tom Paris, the 'comeback kid' of his crew. Janeway's decision to take a chance on this floundering, inmate son of an Admiral who couldn't even carry out a Maquis raid without getting caught, has been a godsend for Paris, who to his credit knows a 'second chance' when he sees it. Paris has stood tall, and in his finer moments has not only kept the ship safe through his piloting skills but counselled B'Elanna through the wrenching division of her soul (*Faces*) and saved his onetime Maquis enemy Chakotay (*The Caretaker*). Thankfully for both of them, his stint as an aide to the Doctor was short.

Still, he is a lady's man in the 24th Century sense of the word, and though he was framed for murder, it almost cost him his sanity when punished by an alien court (*Ex Post Facto*). He may yet lead uptight Harry into trouble with the Delaney sisters or elsewhere onboard ship, but while the mystery of the 'Ricky' of his holodeck programs remains, he's introduced everyone aboard to the relaxation of pool and his Marseilles hangout, Sandrine's. ■

NEELIX (Ethan Phillips)

Cook, scout, guide, morale officer — who knows if the ubiquitous Talaxian will ever wear a uniform, but Neelix has already cemented himself as a valued part of the *U.S.S. Voyager's* straggling crew. From the meals that everyone loves to hate as replicator power is conserved, to the mostly useful advice about the residents and landmarks of the Delta Quadrant, Neelix has proven his worth.

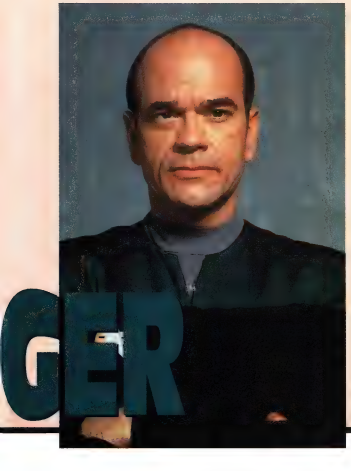
But there's more than the comic side to Neelix, too. His jealousy of Paris over Kes will soon come to a head (*Parturition*), and the theft of his lungs while clinging to life with holographic replacements was bitter to watch (*Phage*). But we have seen him deal with his own devil (*Jetrel*) — avoiding service in the Haakonian-Talaxian war that wiped out his home moon Rinax and his family and forgiving the Haakonian weapons creator Jetrel, which was clearly a big step for him. ■

KES (Jennifer Lien)

One of the *U.S.S. Voyager*'s three unlikely crewmembers, the waif-like Kes has truly grown beyond her years and proven a boon to the ship, not only as the airponics bay gardener but also as the Doctor's incredibly quick study assistant. She did help save half the senior staff by escaping from the underground caverns on Ocampa V (*The Caretaker*), but even more so it is her soft-spoken but firm voice of reason and compassion that has lifted Janeway and staff in times of need.

Although her race lives only nine years and possesses latent mental abilities she is only now trying to reawaken, Kes is due to face the greatest crisis of her young life in an episode slated to air in September (*Elogium*), which also reveals much more about Ocampa physiology. Of course, you can't talk about Kes without Neelix, and through him she has shown that she's not above standing up for herself when he feels she must, or staying supportive in his times of need (*Phage, Jetrel*). ■

Report and character profiles by Larry Nemecek



Fairy
Ghost
Goblin

Andy Lane scrapes a knife across fe

Hallowe'en is here: the last day of the old Celtic year, on which all manner of witches, warlocks and spirits are free to roam the Earth - and, of course, all those other worlds that Humanity has decamped to in *Star Trek*. Mankind may have mastered technology, but even in the future it still carries with it the taint of its murky past; the bright light of science casts a long shadow in which many things can hide.

It's traditional at this time to look at familiar subjects in a sinister light, and what could be more familiar to us than the several hundred episodes of *Star Trek* in all its various incarnations? There's a lot of horror in the series, if you know where to look. Although it's a family programme, its makers have never been averse to using shock moments and horror imagery to propel the narrative along and attract an audience. The very first transmitted story of the original series, for instance - *The Man Trap* - revolves around a vampire attacking the crew. Fair enough, this particular vampire has a taste for pure salt rather than messy blood,

"Illusion and reality. Sometimes I wonder if we Humans will ever learn the difference." – McCoy, *Catspaw*

Tales
s and
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ear and loathing in *Star Trek*

but it still moves the programme closer to Bram Stoker than to Isaac Asimov. Even the wrinkled and suckered appearance of the monster was designed to provoke disgust rather than sympathy. The very next episode - *Charlie X* - also contains a moment of pure horror. Charlie, the kid with the power to do anything he wants, is walking down a corridor of the *U.S.S. Enterprise NCC-1701* when he hears people laughing inside a room. Upset by the laughter, he makes a sudden gesture with his hand. The laughter stops, and Charlie walks away. The camera lingers on the room's open door. After a few seconds a hand blindly feels for the edge of the doorway, and a crew member staggers out of the room. Her face is just a smooth, featureless mask of flesh; Charlie has taken away her eyes, nose and mouth. It's horrible, all the more so because it's completely unexpected.

What Are Little Girls Made Of? was the first of three stories to be written by veteran horror author Robert Bloch. Bloch's long and distinguished literary career also encompassed *Psycho*: the novel that spawned Alfred Hitchcock's archetypal stalk and slash horror film. The episode itself is primarily science fiction, but the android Ruk is a touch of shlock-horror, what with its bald, cadaverous head and extreme height. Played by actor Ted Cassidy, who had just finished as Lurch in television's *The Addam's Family*, the creature wouldn't have looked out of place staggering out of a Transylvanian castle pursued by a torch-carrying mob of peasants.

> *"You tease them! You promise them toys and then watch them scream in pain when they reach out to touch them. It amuses you!"*
>
> **Korob,** ***Catspaw***

Another frisson of fright was provided in the two part story *The Menagerie*, when we see what exposure to delta rays has done to the young, handsome Captain Christopher Pike. His face is a blistered ruin, not unlike that of the Phantom of the Opera. The result on the audience is horror tinged with disquiet: unlike the monstrous Ruk, we are only too aware that disease or accident might one day result in us wearing the same face.

After the success of *What Are Little Girls Made Of?*, Robert Bloch was asked to write two more scripts for the programme's second season. His first one was *Catspaw* - a straight-up Hallowe'en episode with no apology and scant explanation. Bloch was obviously having fun with this episode, and managed to pull in all of the standard clichés of the genre, including zombies, possession, witches, fog, an old, spooky castle - complete with dungeons, skeletons and iron maidens - two mysterious sorcerers, spells, wands and a black cat that wanders around displaying rather more intelligence than your average feline.

Having said that, the overdecorated plot is fairly thin, even by *Star Trek* standards. A race of aliens that look like blue turkeys ("A life form alien to our galaxy," Spock says, based on no evidence at all) intend invading Federation space, and send two spies to check the lie of the land. They represent another race known as the Old Ones, and shortly after their arrival on the planet Pyris VII they spot the *U.S.S. Enterprise NCC-1701* heading their way, 'transmute' themselves into Human form and create an environment to frighten the crew into blabbing all of their secrets. "As if someone knew what it was that terrifies man most on an instinctive level," Spock says. Uncharitably, one might wonder why the aliens can't just take those secrets directly from Captain Kirk's mind, since they can obviously read his thoughts well enough to create the 'trick or treat' background details. "It's a simple matter for us to probe the minds of creatures like yourself," one of the aliens tells Kirk. It's a fun story, although on reflection there's more style than substance to it. The

reference to the Old Ones is intriguing, however – Bloch was a friend and protegé of cult horror writer H. P. Lovecraft, whose own Old Ones were a race of demonic creatures that lived outside time and space, and were always seeking to invade the Earth. Is this the only instance of the *Star Trek* fictional universe crossing over with another one?

Wolf in the Fold, Bloch's third and final script, was an SF version of his own novel *Psycho*. Bloch's fascination with serial killers in general, and Jack the Ripper in particular, was evident in every scene of what many consider to be one of the series's most atmospheric episodes (and I don't just mean the fog). It begins with the crew of the *U.S.S. Enterprise NCC-1701* on shore leave on the planet Argelius II. A dancer is murdered, and Montgomery Scott is found standing over her body with a knife in his hand. It's already been established that Scotty had a reason for hating women after one was responsible for an accident in the engine room (I didn't say it was a *good* reason, I just said it was established). Two more women - Lieutenant Karen Tracy and an Argelian named Sybo - are murdered a short time later, and again Scotty is implicated. During an investigation on board the *U.S.S. Enterprise NCC-1701*, Kirk and Spock discover that the true culprit is a formless energy creature called Redjac (otherwise known as Jack the Ripper) that thrives on pain and fear. Knives, blood, shadows, seances and fog - again Bloch pulls out all the stops, and presents us with an episode that pushes the boundaries of the programme just that little bit further.

Perhaps it was felt that Bloch had pushed things too far with *Wolf in the Fold*. Certainly the horror was never as overt again. From that point onwards the original series moved more towards action/adventure, with bright lights, fist-fights and chases replacing dark shadows, horrible creatures and a palpable sense of evil. The only episode that managed to reclaim any ground was *The Empath*, in which Dr McCoy is tortured almost to death. The sight of two dead Federation scientists in large test tubes, like butterflies destined for dissection, is the last truly horrific image that the original series had to offer.

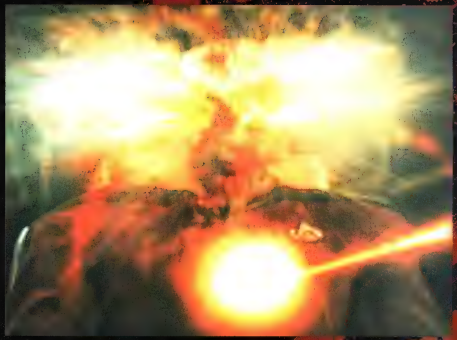
> *"I'll kill you all... and you shall suffer and I shall feed,,,"*
> **Hengist inhabited by Jack the Ripper alien, *Wolf in the Fold***

TERROR IN THE 24TH CENTURY

One of the main distinctions between *Classic Star Trek* and *Star Trek: The Next Generation* is that the former is, oddly enough, more diverse than the latter. The writers of the original series regarded the science in the show as a means of accessing a whole range of fictional subjects – such as westerns, horror films, mysteries and gangster movies - whereas to the writers of *ST:TNG* the fiction was the means of getting to the scientific (or, to be cruel, the pseudo-scientific) explanations. Perhaps that explains why there were more overtly horrific elements in the original series.

Conspiracy, near the end of *ST:TNG*'s first season, involved a paranoid conspiracy to take over the Federation, and culminated in one scene of particular horror (so horrible that the BBC edited it when it was shown on terrestrial television) in which a poor chap named Dexter Remmick, taken over by aliens, has his head and chest phasered off by Picard and Riker. From the charred, smoking ruins of his body a creature pops up in a manner that was probably meant to echo the chest-burster scene in *Alien*, but reminds us all more of *The Sooty Show*. And that was it for over 50 episodes. No horror, no frights, no sudden shocks. Even the episode that broke the spell, *Remember Me*, was more psychological horror than anything else. Like *Conspiracy*, it depends more on not knowing who to trust than on an external threat. If *Classic Star Trek*'s horror was about monsters, more often than not, then *ST:TNG*'s horror was about madness. In *Remember Me*, people are disappearing from the *U.S.S. Enterprise NCC-1701-D*, and only Dr Beverly Crusher notices. The tension increases as the crew roster reduces until she and Captain Picard are the only two people left - and he insists that the Starship only ever had a crew of two.

Devil's Due, shortly afterwards, does have an alien briefly pretend to be the devil - both the Human one and



Previous spread:
Left top: *An unfortunate accident leaves Captain Christopher Pike crippled and scarred*
Left centre: *They are the Borg!*
Left bottom: *The deadly Mugatu gets a taste of Kirk's flesh in* ST:TOS A Private Little War
Right: *The Klingon Devil in* ST:TNG Devil's Due
This spread:
Opposite left: *Before Brad Pitt made it fashionable, but just as deadly – the Salt Vampire in* ST:TOS The Man Trap
Opposite right: *The robot called Ruk in* ST:TOS What Are Little Girls Made Of?
Opposite bottom: *The infamous Charlie X in the aptly titled* ST:TOS Charlie X
Above: *How to get ahead in space travel, or not, as the unfortunate Remmick finds out to his cost in* ST:TNG Conspiracy
Left: *Pulled from the minds of men –* ST:TOS Catspaw

the Klingon one - but little is made of this conceit. A few episodes later we find another psychological horror episode - *Night Terrors* - in which an alien distress call stops the crew from dreaming and they all begin to slide gradually into madness. *In Theory*, a few episodes later, is a standard story with one moment of dislocating horror similar to Charlie's little party trick in *Charlie X*, in which a crew member is found dead with her upper body projecting out of the deck floor and her lower body hanging out of the ceiling of the floor below, as if the deck had momentarily disappeared and then reappeared as she was falling through the hole. Which is, of course, exactly what had happened.

Schisms, some 30 episodes later, is similar to *Night Terrors* in that it revolves around the crew members' sleep patterns. In this case, aliens from subspace are kidnapping Starship crewmembers while they are asleep and conducting medical experiments upon them - in the case of Commander Riker, going so far as to cut his arm off and reattach it. The aliens are horrible clawed things wrapped in cloaks, and the nightmarish aspects of the show are emphasised, but again it's a story about paranoia rather than horror. *Chain of Command, Part 2* goes against the grain a little, being about physical torture and mental abuse rather than the fears about insanity which permeate *ST: TNG*. Here, the Cardassian torturer Gul Madred man-

THE BORG EPISODE CHECKLIST

With the Borg scheduled to be back to cause trouble for the *Star Trek* Universe in the next film, we thought it appropriate in this Hallowe'en issue to take a look back at the on screen history (so far) of the series' most popular villains to date...

All *ST:TNG* episodes featuring The Borg are available from *CIC Video*

Q Who

by Maurice Hurley
Stardate: 42761.3
Season: 2
Original Air Date: 6/5/89
Directed by Rob Bowman

The *U.S.S. Enterprise NCC-1701-D* is hurled far away from Federation space by Q, who sets them up for their first encounter with a race of Humanoid, half-robot aliens known as the Borg.

Notes: In this episode, Guinan claims to have had 'dealings' with Q two centuries ago and that the Borg, a collective intelligence, destroyed her world. The Borg are cyborgs, Humanoids grafted with machine parts, and have a hive like collective consciousness.

The series's producers originally planned to introduce the Borg in the first season episode *Neutral Zone*, but this was postponed because of the 1988 Writer's Guild Strike.

There were two designs for the Borg ship: a ball with a trench of detail around the middle, and a cube that looked smooth at a distance but had more and more detail the closer you got. The Borg ship took 14 modelers two weeks to complete; the effects team using everything they could possibly think of to add to the detail – including R2-D2, toy soldiers and plastic model 'rails'.

Best of Both Worlds, Part 1

by Michael Piller
Stardate: 43989.1
Season: 3
Original Air Date: 6/16/90
Directed by Cliff Bole

The Borg enter Federation space and start heading for Earth. The *U.S.S.Enterprise NCC1701-D* tries to stop them but in the process, Picard is captured by the Borg and, to the horror of the Starship crew, assimilated into their collective mind as 'Locutus'.

Notes: Originally, both Picard and Data were to have been captured and 'Borgified' into a composite Borg creature, but this was

ages to push Captain Picard about as far as it's possible to push a Human without him or her cracking up. Had this episode been part of the original series, Captain Kirk would have stood there nobly with his muscular abdomen showing through the shreds of his shirt, bloodied but unbowed. In *ST:TNG* what we are treated to is an elderly, tired man who has been tormented to the point where his captor can tell him to believe that black is white, and he will believe it. Talk about shades of George Orwell's *1984*...

Another later episode of *ST:TNG* with elements of horror in is *Frame of Mind*, and again it's horror of the mental kind. Riker is appearing in a play partly set in an asylum, but the set becomes real and suddenly he is in an asylum, a real one. The episode asks questions about the nature of reality, and how we can know that our surroundings are real and not imaginary, but as usual it manages to avoid answering the question. Of course Riker isn't mad. Of course its all a plot by aliens to get him to spill Starfleet secrets. In a similar way, it would have been so much more refreshing if the ghost that has apparently been haunting Beverly Crusher's family in *Sub Rosa* had been a real ghost, rather than an entity that feeds off the lives of others. Where *Classic Star Trek's Catspaw* used the elements of gothic horror as a dis-

Opposite top: *The doctor is in! The alien scientists in* ST:TNG *Seasons*

Opposite bottom: *A herd of Borg!*

Left: *Even being stuck in a lift with a group of children was preferable to this Picard is taken to the limit in* ST:TNG *Chain of Command*

Above: *A sleep deprived Worf in* ST:TNG *Night Terrors*

Following page:

Top: *Beverly Crusher faces the shades of her past and the family ghost in* ST:TNG *Sub Rosa*

Bottom: *A latter day Burke and Hare, the Vidiians, organ thiefs in* ST:DS9 *The Muse*

trapped. Worf 359, where the Federation made its stand against the Borg in battle later filmed for the opening of the ST:DS9 premiere. *Farpoint*, is an arrival star system with 7.8 light years from Earth.

Best of Both Worlds, Part 2

by Michael Piller
Stardate: 44001.4
Season: 4
Original Air Date: 9/22/90
Directed by Cliff Bole

Riker has to choose between saving Picard or Humanity when the Borg use the kidnapped Captain as part of their plan to destroy Earth. The Human homeworld is saved in the nick of time as is Picard, but he cannot easily forget the battle at Wolf 359 or his time as part of a collective mind.

I, Borg

by Rene Echevarria
Stardate: 45854.2
Season: 5
Original Air Date: 5/23/92
Directed by Robert Lederman

Picard and the crew suffer even conflicting emotions when the *U.S.S. Enterprise* rescues a critically-injured Borg.

Notes: This story forced both the Starship's crew and the viewers to examine their own prejudices and beliefs on the Borg. One by one, the crew – even Captain Jaugh is see Hugh as a person, and not as a hive member of a murderous alien species.

Descent, Part 1

by Jeri Taylor (Teleplay by Ronald D. Moore)
Stardate: 46982.1
Season: 6
Original Air Date: 6/19/93
Directed by Alexander Singer

When the Borg return to do battle with the Federation they boast a new individuality – and target Data when they half him and his creations.

Notes: A reappearance by the Borg and Data's brother Lore. The acclaimed cosmologist Stephen Hawking enjoyed a brief cameo alongside Data in the holodeck. The Borg were seen to be able to generate an 'emotion field' that interacted with Data's positronic brain and generated emotions.

This episode (and part 2) was published as a novel written by Diane Carey.

Descent, Part 2

by Rene Echevarria
Stardate: 47025.4
Season: 7
Original Air Date: 9/18/93
Directed by Alexander Singer

Picard, Troi, and Geordi are held prisoner by Data, who joins forces with his evil brother Lore as leaders of the Borg. Thanks to the intervention of Hugh and his 'individualised' Borg, Lore's plans for conquest end in his own termination...

Notes: We learn from Hugh that his mother ship, and not the whole Borg Collective, was affected by the plague of 'individuality' resulting from events in *I, Borg*. This was quite clear from Hugh's line "We cannot go back to the Collective." The Borg Collective is still out there, still deadly, and still a threat to all who encounter it... ■

STAR TREK HORRORS

The following are the top ten 'horrors' among *Star Trek Monthly* readers, based on our early polls for favourite episodes...

1. Being turned into mechanical collective being like the Borg
   ST:TNG Best of Both Worlds Parts I and II
2. Falling prey to changes in the timeline
   ST:TNG All Good Things
3. Not even remembering you've fallen prey to changes in the time line
   ST:TNG Yesterday's Enterprise
4. Insane scientist bent on destroying the universe just to reach his loved ones
   Star Trek Generations
5. Being trappped in a pocket, shrinking universe where no one believes a word you're saying
   ST:TNG Remember Me
6. Klingons
   ST:TNG Redemption
7. Violent alternate versions of yourself
   ST:DS9 Crossover
8. Small, hairy reproducing monsters
   Classic Star Trek The Trouble with Tribbles
9. All powerful wormhole controlling beings
   ST:DS9 The Emissary
10. Sneaky Romulans
    Classic Star Trek Balance of Terror and *ST:TNG Unification*

"Something's beginning. Have you felt it? Creeping out of the woodwork. An infestation. Don't trust anyone..."
Captain Keel to Picard, *Conspiracy*

locating backdrop, *Sub Rosa* uses them more as a postmodern joke.

Some people may be wondering why there has not yet been any mention of stories such as those in which Romulans have played psychological games with members of the *U.S.S. Enterprise NCC-1701-D*'s crew. For the most part, these stories have been much more action-orientated, rather than suspense or horror episodes, you know a threat exists from almost the outset of a story, rather than just suspecting there may be one lurking at the edges of awareness...

Both *Star Trek: Deep Space Nine* and *Star Trek: Voyager* have assiduously avoided the horror genre, despite the fact that both series are darker, nastier and more morally ambiguous than either the original series or *ST:TNG*. Both shows have shown flickers of the old spirit, though, for example *Duet*, which shows Dax exploring the buried past lives of her symbiont. Stories such as *ST:VOY*'s *Phage*, in which the Vidiians remove sentient beings' organs for their own survival, use pretty nasty plot devices, but deal more with moral rather than supernatural issues. We're told that *ST:VOY* will introduce stranger storylines in the future, but so far there hasn't been much evidence of this.

Perhaps overt horror is now considered old hat. Perhaps the shows' producers feel that audiences just won't be scared any more. Or alternatively, perhaps the sorts of things they got away with in the original series are just too nasty or too morally suspect to be done these days. Maybe the shows' producers have to be more careful about what they show, lest there be a flood of complaints from sensitive souls and religious fringe groups.

Now isn't *that* a scary thought? ■

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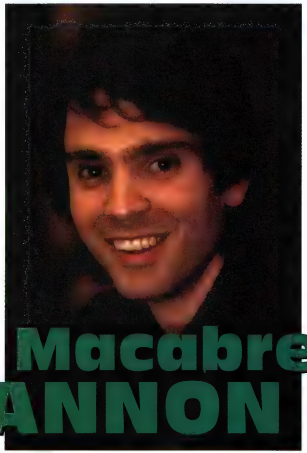
"I ended up doing a lot of shows of people grappling with reality crumbling around them."

Top left: *No one seems immune to the the addictive nature of* The Game
Top centre: *A million light years away from any manicurist, Picard must fight temperal anomalies in* Timescape
Top right: *An unsuspecting Riker is being dissected and put back together night after night in* Schisms
Right: *The Stephen King of* Star Trek, *Brannon Braga*



The Macabre Mind of BRANNON BRAGA

By Lou Anders

Unquestionably, Brannon Braga is one of the most talented writers ever to work in the *Star Trek* Universe. His fertile pen has given birth to such macabre masterpieces as *Frame of Mind*, *The Game*, *Realm of Fear*, *Schisms*, *Timescape*, *Phantasms*, *Parallels* and *Genesis*, to name a few. His works, among the best of *Star Trek*'s samplings, are oftentimes among the spookiest. This Hallowe'en, journey with us inside the mind of Brannon Braga for a look at what influences such unique and often disturbing visions...

"I'm drawing on just my penchants for macabre storylines," Brannon explains. "I always thought that *Star Trek* had the kind of opportunity in it that wasn't fully being exploited to tell more terrifying storylines, à la *The Twilight Zone*." Brannon says that Rod Serling's hit series was his favourite show growing up. No great surprise, given the nature of Brannon's work. As to his own Twilight Zone inspired fare, Brannon comments, "I just started, I guess from day one, doing those kinds of shows which is the kind of show that I felt it was fun to do. I ended up doing a lot of shows of people grappling with reality crumbling around them." In *Frame of Mind*, Will Riker vacillated between a play about a man in an asylum and the actual asylum itself, while all around him reality disintegrated. Brannon seems drawn to this theme, sending each of the *Star Trek: The Next Generation* cast, one by one, into their session in hell. Brannon talks about why this theme of isolation and paranoia is so strong in his work. "One of my favourite films is *Repulsion* by Roman Polanski, which is about a young woman whose reality is falling apart. I just find something interesting about making the characters reassess their lives

via the metaphor of having their reality fall apart in a science fiction kind of way."

What other visions influenced his own? Surprisingly, Brannon was never much of a science fiction fan but preferred the horror genre. "I love all films. *The Tenant* (also by Polanski) is another very similar storyline to *Repulsion*. Then there's *The Innocents*, which is based on *Turn Of The Screw* by Henry James. There's a version where Truman Capote wrote the screenplay. It's just coming out on Laser disc here, it's never been on video, and very few people have seen it. It's a great film – it's frightening, again about a woman slowly going [insane], wondering if she's going insane. *The Exorcist* is another of my favourites. I'm a big horror film fan."

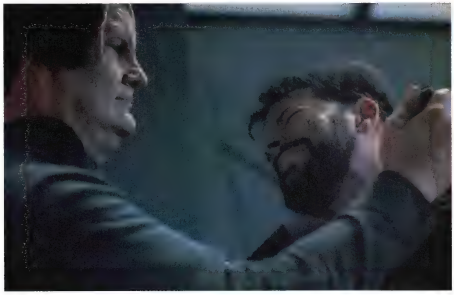
Although many dark films influenced Brannon's direction as a writer, one sizeable body of work was absent entirely from his early viewing years – *Star Trek*. Until recently, Brannon was infamous for being one of the few living persons never to have seen the *Classic Star Trek* series. It is telling that one of *Star Trek: The Next Generation*'s brightest and the co-killer of Captain Kirk (together with writing partner Ron Moore) never saw an original show. "That's not true any longer. I have seen *City On The Edge Of Forever*. I loved it. I thought it was charming, captivating." As to why he chose to end his lifelong streak with this Harlan Ellison classic? "I just thought it was time, basically. I was always told that it was the best one, or one of the best, so I watched that."

Despite this prior omission, the legacy of Gene Roddenberry still guides Brannon's script choices, as it does everyone on the writing staff of *Star Trek*. "All of us here hear Gene's voice in the back of our heads, Prime Directive issues, how *Star Trek* people behave. His vision was very clear, very strong, and every time we sit down to discuss a script or write a storyline you hear someone say 'what would Gene say?' What drives the behaviour of all of these characters is the way Gene conceived the 24th Century person, which is one with integrity, who does not interfere with other people's cultures, who always does the right thing, or at least what he believes is the right thing, who isn't hindered by the petty jealousies and psychological weaknesses that we have today. So his vision is always very strong, all the time."

> ***"...Star Trek is itself so special in many ways. It has this huge, wonderful audience no other show has."***

Wil Wheaton was once quoted as saying that had all the Wesley Crusher scripts been as good as Brannon's *The Game*, he might never have left the series. "That's very generous of him," Brannon says when this is brought up. "I think that *The Game* and particularly *First Duty* were attempts to improve Wesley as a character. You don't appreciate something until it goes away and when Wesley went away we thought 'well, this guy really did have potential.' So in *The Game* I made him into a more hip, together teen. And Ron (Moore) and Naren (Shankar) gave him depth and genuine moral dilemma to grapple with (in *The First Duty*). So yeah, it was a shame that we never did that with him before. Jeri Taylor wrote one, his last one, *Final Mission*, that was good, but *The Game* was just fun, you know. I liked it just being 'Invasion of the Body Snatchers meets Nintendo' with a little romance for Wesley."

Top left: ***Deanna Troi adds an entire new slant to the phrase, "you can't have your cake and eat it" in*** **Phantasms**
Top centre: ***Earwax anyone? Data has strange visions of his shipmates in*** **Phantasms**
Top right: ***A devolved Worf answers a mating call and finds... Picard***
Below: ***Riker must decide if he is actually the Commander of a Starship or a patient in a mental asylum in*** **Frame of Mind**



Right: *Wesley adds to the horror by falling in love in* The Game
Below: *The eerie subspace menace from* Schisms

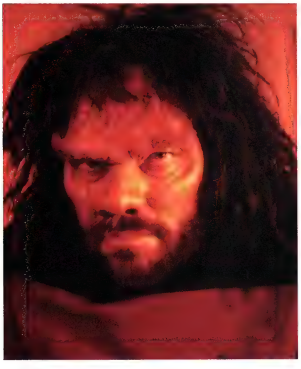
Brannon's talent made him a likely choice to co-script *Star Trek Generations*, the first film from the *ST:TNG* crew. A box office success, and a roller-coaster of a film, nonetheless *Star Trek Generations* did not escape without receiving some complaints. One of the chief criticisms (voiced by Patrick Stewart himself, at one point) was that the story failed to take full advantage of the feature film format, but rather felt like an extended episode of the television series. Brannon totally disagrees.

"Really you can do any kind of story. Westerns, romance, travel, gothic horror, we've done it all. There's no other show that stacks up to that creative potential."

"I think that its shortcomings were story orientated and not feature orientated. I mean, you've got space battles, crashes on planet surfaces. That film takes place all over the place. It's got the sailing ship sequence, it's got a big prologue with the original crew, you've got the *U.S.S. Enterprise NCC-1701-B*, you've got the new ship, you've got stuff in the Nexus. It was a *big* film. When we wrote it, we designed it to fill the big screen. Yes, there are some more intimate character scenes, but look where they're happening. The quintessential scene is Data and Picard in stellar cartography, which was this incredible set with live graphics. I think that maybe some people were responding to the more quiet moments, the Picard-Troi scene, moments where we were taking time to develop character, but that's *Star Trek*."

The quiet moments Brannon refers to are the lifeblood of *ST:TNG*, and while they may not be the stuff of the usual run-of-the-mill Hollywood film, it would have been a travesty to have sacrificed them. "We talked about it," Brannon explains. "How are we gonna do this? It's a big film. Is it going to be all action? Obviously not. We've got to have what people go to see *Star Trek* for, which is some character stuff going on. There was far less of it than the television show, but if you wanted to compare our most expensive episode of *ST:TNG* ever to that film, there's no comparison. It's a huge film."

And speaking of huge films, Brannon and Ron are hard at work scripting the next *ST:TNG* feature. "I can tell you that it has the Borg," says Brannon, leaking as much as he can. "And it's going to be action-packed." In addition to being even more of an action film than *Star Trek Generations*, the next feature has some other surprises in store. Among them, a romance for Picard. "None of the *Star Trek* films have ever had a romance in them," says Brannon, "which is baffling." As to the Borg themselves, Brannon wouldn't give anything away, but he promises



"they are going to be the Borg as everyone loves them and more. We're reinventing slightly, to make them even more lethal."

Returning to Brannon's television episodes, astute fans have noticed certain synchronicities that run from script to script, such as the frequent repetition of certain numbers. "The only number that reoccurs as far as anyone here knows, as far as I know, is 47. Joe Menosky started that tradition and I carried on with Jeri and Ron Moore. It's just a number that crops up a lot. I saw it all the time. I think it's a matter of pattern recognition. If you get a certain number in your mind you start to notice it more. I put 47s in everything, and now I'm starting to do it not just in dialogue but visually." Brannon says that the 47-addicts out there have got to start looking. "If they don't hear it, it's going to be somewhere, on a door, on a shuttle, they have to really be vigilant!"

Now that *Star Trek: Voyager* has completed its first season, Brannon, who also worked on the new show, has a chance to look back and reflect. "It was a great challenge for me personally to have to shift gears and do a totally different television series. *ST:TNG* was my first television job so it was a little bit scary. I feel that the first season as a whole turned out very well. If I have one regret it's that we did great character work, but I wish there was a little more action. Ironically, the last four episodes that were pushed to season two by the higher forces involved were action, or had some more action in them.

"I wish we had fulfilled a little more promise on the Delta Quadrant, which was supposed to be this big scary place with aliens running around in it. I think we saw one too many space anomalies and not enough scary aliens and conflict. But on the whole what can you say? It's a great cast, the show came out of the gate fully realised, it felt like *Star Trek*, it felt *right*, and I am very proud of the first season."

Before he came to write for *Star Trek*, Brannon directed music videos for a company called *Harbor Productions*. With directing in his past, might it also be in his future? With so many of the *Star Trek* actors getting to try their hand behind the camera, maybe it's time for one of the writers as well. "I am planning on directing a *Star Trek: Voyager* episode. I don't know if it will be this year, because I'm too busy with the writing. I hope I'll have time, because I'll have to take three weeks off from the writing. But I'm definitely planning on directing."

In addition to the next *Star Trek* film, Brannon and Ron have another feature in the works. "Ron and I wrote *Freddy Vs Jason*," he explains, referring to Hollywood's best known modern horror icons. "We did a script for that, which we are currently rewriting after receiving notes.

"We are considering other projects, other films, but I'm in no hurry to leave *Star Trek*. It's a terrific place to work, I enjoy the people I work with, it's a decent show." Still, does he ever feel the urge to go elsewhere? "There's a part of me that feels an itch to do something else, but frankly it would have to be a pretty special show, because *Star Trek* is itself so special in many ways. It has this huge, wonderful audience no other show has. I can do virtually any kind of story.

"I've always seen *Star Trek* as an anthology series, because yeah, the basic premise of space exploration with a Starfleet crew is there; but really you can do any kind of story. Westerns, romance, travel, gothic horror, we've done it all. There's no other show that stacks up to that creative potential. That's not to say there aren't some great shows on the air, but I don't know if I'd be suited to write for them. One of my favourite shows is *The Larry Sanders Show*. Could I ever write for them? Probably not. I'm not a comedy writer. But someday yeah, I'd love to do something else. It would be fun to create a series, another science fiction series, but *Star Trek*'s hard to beat."

> *"The Borg [will be] as everyone loves them and more. We're reinventing slightly, to make them even more lethal."*

And Brannon Braga's writing is hard to top. It's good to hear that he is in no rush to leave. The fans are certainly in no hurry to see him go. ■

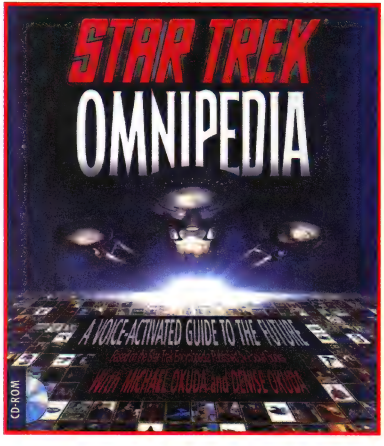
Left: *Riker loses some of that ladies man image in* **Genesis**
Below: *Darn those pesky Space and Time Anomalies – the real* **U.S.S. Enterprise NCC-1701-D** *or one of it's many doppelgangers in* **Parallels**

Read Out

Right: *The high-quality 1996* **Star Trek Desk Diary** *is packed with lavish photographs and text*

Top of my *Star Trek* books shopping list this month has been the recently released **1996 Star Trek Desk Diary** and the **Star Trek Omnipedia** on CD-ROM. The **Desk Diary** is an extremely slick looking package; hardback, packed with photographs and some splendid montages from the *Star Trek* series. At £9.99 it's not cheap, but personally I suspect I would be loathe to actually write in the thing because it really does look so good. My favourite spread is probably the computer generated logos from various eras of the show. In addition to the usual sort of things you'd expect to find in a diary – all the days of every month being top of the list, bank holidays etcetera – it also includes the birthdays of every major *Star Trek* actor. My only complaint would be that the accompanying text for the photographs is a bit mundane, and character profiles might be a good idea for a 1997 release. Still, it should make a good Christmas present, right up with the calendars!

Despite niggling flaws and some cantankerous cutting edge technology, The **Star Trek Omnipedia** – which follows on the heels of the equally adventurous *Star Trek: The Next Generation Interactive Technical Manual* – has met with high praise from US friends who have already been using it and I myself have been very impressed with what I've paged through so far.



For those of you who have been living in a black hole somewhere and don't know what I'm talking about, the **Star Trek Omnipedia** is the first edition of an all-encompassing reference manual to the series on CD-ROM, created by Michael and Denise Okuda. This first edition details many aspects of the *Star Trek* shows, covering all episodes of *Classic Star Trek*, the first six films, all seven seasons of *Star Trek: The Next Generation*, and the first two seasons of *Star Trek: Deep Space Nine*.

The release utilises much trumpeted voice recognition technology and most of it looks very good. There's plenty of information about the shows and plenty of other great looking stuff for those of you clamouring for more technical information in this magazine – such as warp charts and a 3-D demonstration of the Picard Manoeuvre, plus video and stills.

That said, there are some small errors in the release and I'm sure that users will soon be writing in about them! For the record, those I've spotted so far include a picture of the *U.S.S. Voyager* appearing upside down (in The History of the Future, United Federation Of Planets section). I'm reliably informed that the creators have themselves bemoaned typos and minor gaffes in the text which were, apparently, 'beyond their control'. These will, I'm sure, be corrected in forthcoming updates – one of the great things about this package is that it is upgradeable, enabling the addition of all sorts of new information in the future.

A number of PC owners also seem to have had problems with the voice recognition technology – and for fear of starting the inevitable 'Windows 95 = Macintosh 89' sort of argument, I'm almost afraid to admit that as a Mac person I have, as yet, not had similar problems. For those of you still struggling, here's a tip from those in the know. A poor microphone will cause all kinds of problems with this new software. If you are suffering from voice recognition problems, a high quality microphone that is designed specifically for close speech is what you should be looking for.

The first **Omnipedia** update, free to registered owners (excluding shipping and handling), will include 3000 new entries, bringing the **Omnipedia** up to date through the first season of *Star Trek: Voyager*, the third season of *ST: DS9*, the final season of *ST:TNG*, and the film *Star Trek Generations*. (As mentioned, the **Omnipedia** already covers the final season of *ST:TNG*, but this will probably add more depth). The update will also provide Windows '95 compatibility for PC users, full printing capabilities (which the **Omnipedia** doesn't currently permit), and, as a special bonus, a tool for creating your own *Star Trek* articles to share with your friends. Registered users will also receive advance notice of additional updates to the **Omnipedia**.

Out this month from *Titan Books* is the *Star Trek: The Next Generation* novel **A Rock and a Hard Place** by acclaimed *Star Trek* writer Peter David. This top-notch story concerns Commander Riker, who is given temporary leave from the *U.S.S. Enterprise NCC-1701-D* in order to assist terraformers on the planet Paradise. While the Commander's replacement on the Starship proves to be a rather volatile addition to the crew, Riker himself is discovering that the planet does not quite live up to its name...

My final pick of new books on sale now is Diane Carey's adaptation of the *ST:DS9* season four opener, **The Way of the Warrior**. From the arrival of a Klingon space fleet at *DS9*, intent on invading Cardassia in the belief that it has been subverted by the Dominion Founders, right up to closing space battles, the story is a rip-roaring yarn, with some major developments for Federation/Klingon relations. Carey carefully embellishes the less developed plot points you might expect to develop with the screen version and her descriptions of the space sequences are more than adequate given their visual nature. Pick up a copy!

We'll be carrying more information on the *Star Trek* computer releases next issue, along with an interview with Robert O'Reilly on his work for the forthcoming Starfleet Holo Simulation directed by Jonathan Frakes. And yes, I know we have been promising a computer games feature for a couple of issues...

More news on new and upcoming books next issue ■

John Freeman

Left: ***Worf joins the crew of*** **ST:DS9** ***in*** **The Way of the Warrior**

STAR TREK BOOKS TO BE RELEASED IN NOVEMBER

This book schedule is as accurate as possible but may be subject to change. PB = Paperback HB = Hardback

SIMON & SCHUSTER

The Art of Star Trek *by Garfield Reeves-Stevens (HB, £35, ISBN 0 671 89804 3)*
A 'coffee table' book of illustrations from the Star Trek *Universe, handsomely produced and definitely one for collectors at the price!*

Star Trek: Deep Space Nine

13: Station Rage *by Diane Carey (PB, £4.50, ISBN 0 671 88561 8)*
Hidden within the depths of Deep Space Nine *lurks a deadly secret from Cardassia's past that could destroy not only the station, but the entire galaxy...*

Star Trek: Voyager

5: Incident at Arbuk *by John Betancourt (PB, £4.50, ISBN 0671 52048 2)*
Tracking a signal from the nearby Arbuk System, the U.S.S. Voyager *crew encounters an unusual weapon a thousand times more powerful than the Starship...*

CD-ROM Releases

Klingon Starfleet Academy Holo Simulation #1
(For Windows PC and Mac, £54.99)
The latest in this series of interactive programs - more details next issue

TITAN BOOKS

Readers please note: the *Star Trek* reprint range is subject to change and titles may differ from any listed below

Star Trek: The Next Generation

10: A Rock and a Hard Place *by Peter David (PB, £4.50, ISBN 1 85286 277 7)*

10
CAPTAIN RIKER FIGHTS FOR SURVIVAL ON A DESOLATE WORLD!
STAR TREK
THE NEXT GENERATION
A ROCK AND A HARD PLACE
THE NEW NOVEL BY PETER DAVID

STAR TREK®
DEEP SPACE NINE™

THE LOOKING GLASS WAR
PART TWO

The crew of *DS9* are stunned when the *U.S.S. Defiant* bursts from the wormhole, since their *U.S.S. Defiant* is already in dock. On board the alternate warship is Curzon Dax, who has fled from a different universe to find Odo and enlist his help in preventing a full scale war. In Curzon Dax's universe, Odo's death has started a fierce battle between the Federation and the Dominion, which has resulted in the parallels of Captain Sisko, Doctor Bashir and Major Kira being taken hostage. As Curzon Dax nears the end of his story, Odo asks the Trill just who killed his counterpart...

MIKE W. BARR
Writer

MOOSE BAUMANN
Colour Designer

JOSEPH ALLEN
Letterer

LEONARD KIRK
Penciller

JANICE WISMAR *with* **VIOLENT HUES**
Interior Colour

CLARISSA MANANSALA
Assistant Editor

ROB DAVIS
Finishes

MARK PANICCIA
Concept/Editor

TIME FRAME

The Looking Glass War is set sometime after the beginning of *ST:DS9* season three, after the introduction of the *U.S.S. Defiant*

NO ONE KNOWS.
THERE WAS NO INVESTIGATION?
ONLY A CURSORY ONE, BEFORE THE BATTLE BROKE OUT. IT WAS PRESUMED HIS MURDER WAS INTENDED TO SABOTAGE THE NEGOTIATIONS.
HOW WAS HE KILLED?
"IT SEEMS HE WAS SLAIN BY A PHASER BLAST...
"...WHERE HIS BODY WAS FOUND, IN A CORRIDOR OF THE HABITAT RING.
"THE PEACE TALKS IMMEDIATELY BROKE DOWN AS EACH SIDE ACCUSED THE OTHER OF NEGOTIATING IN BAD FAITH..."
...THEN THE WAR BEGAN. SURELY YOUR DUTY IS CLEAR-- TO RETURN WITH ME, CLAIMING TO BE YOUR MURDERED COUNTERPART, CLAIMING YOUR "DEATH" WAS AN ATTEMPT TO SMOKE OUT THE TRAITOR WHO "KILLED" YOU.
YES... AND IF HE TRIED ONCE, HE'LL LIKELY TRY AGAIN...
...AND THIS TIME WE'LL BE READY.
YOU'RE NOT GOING ANYWHERE, CONSTABLE!
AND WHY NOT?

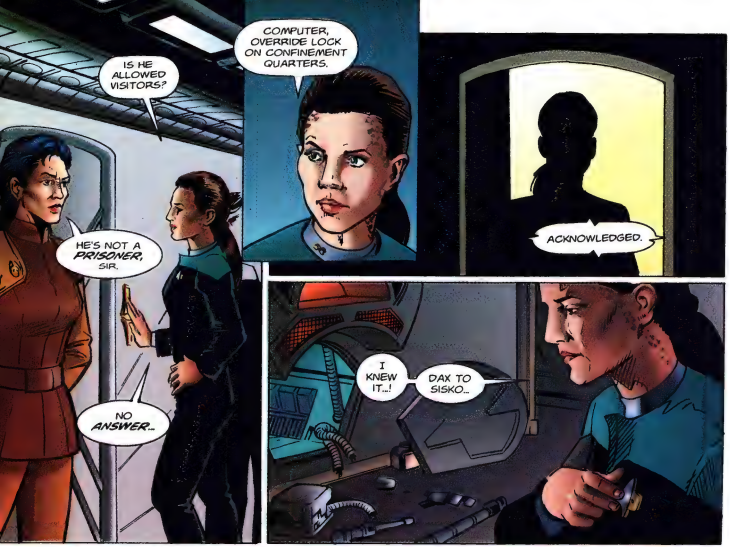
BECAUSE WE IN STARFLEET STILL HAVE A LITTLE DETAIL CALLED THE PRIME DIRECTIVE! IT MAY BE THIS OTHER DIMENSION WAS MEANT TO UNDERGO THIS ORDEAL!
YOU CAN'T BELIEVE THAT!
IT DOESN'T MATTER WHAT I BELIEVE-- I HAVE MY ORDERS.
COMMANDER, PLEASE..!
I'M SORRY, CURZON.
MORE MEDDLING REGULATIONS...
YES. AND IF I EVEN SUSPECT YOU OF DOING ANYTHING TO VIOLATE THE PRIME DIRECTIVE, YOU'LL BE RELIEVED OF DUTY, IMMEDIATELY. IS THAT CLEAR?
YES, SIR.
YOU'RE CONFINED TO YOUR QUARTERS UNTIL YOU RETURN TO YOUR OWN DIMENSION, CURZON.
JADZIA, WILL YOU AID ME?
I CAN'T, CURZON.
VERY WELL-- BUT I THOUGHT I KNEW THE TWO OF YOU BETTER THAN THAT.
JUST A MOMENT, ODO.
YES, COMMANDER?

I WANT A SECURITY DETAIL POSTED OUTSIDE CURZON'S QUARTERS--JUST IN CASE HE "FORGETS" OUR CONVERSATION.
HAVE YOU FORGOTTEN, COMMANDER...
...THAT I AGREE WITH HIS GOALS?
NOT AT ALL. BUT I ALSO KNOW THAT DUTY IS IMPORTANT TO YOU-- I TRUST YOU TO DO YOURS.
I HOPE YOUR TRUST IS NOT MISPLACED.
I'M SURE IT ISN'T.
I'M NOT SURPRISED CURZON IS TAKING THIS SO BADLY --STILL, I WOULD HAVE LIKED A CHANCE TO TALK WITH THE OLD MAN AGAIN...
THAT'S THE SECOND TIME YOU'VE CALLED HIM THAT! I THOUGHT I WAS "THE OLD MAN!"
YOU ARE. OF COURSE, DAX... IT'S JUST SO ODD HAVING YOU BOTH HERE.
YOU THINK IT'S ODD?

WE COULDN'T HELP BUT SPECULATE, SIR-- IS THE TRILL FROM... FROM ANOTHER DIMENSION?
YES-- BUT THAT'S NOT TO GO BEYOND MY SENIOR STAFF.
UNDERSTOOD, SIR.
AN INTRIGUING POSSIBILITY, ISN'T IT, MAJOR? ANOTHER YOU, ANOTHER CHANCE AT LIFE. MAYBE THERE, YOUR LIFE IS BETTER...
... OR MAYBE IT'S WORSE.
ODO TO SECURITY.
SECURITY HERE, SIR. THE SITUATION IS CALM, THE PRISONER HASN'T TRIED TO LEAVE.
HE IS NOT A "PRISONER." IS THAT CLEAR?
YES, SIR. SORRY, SIR.
I'LL BE IN MY QUARTERS FOR THE NEXT FEW HOURS.
ACKNOWLEDGED, CHIEF...

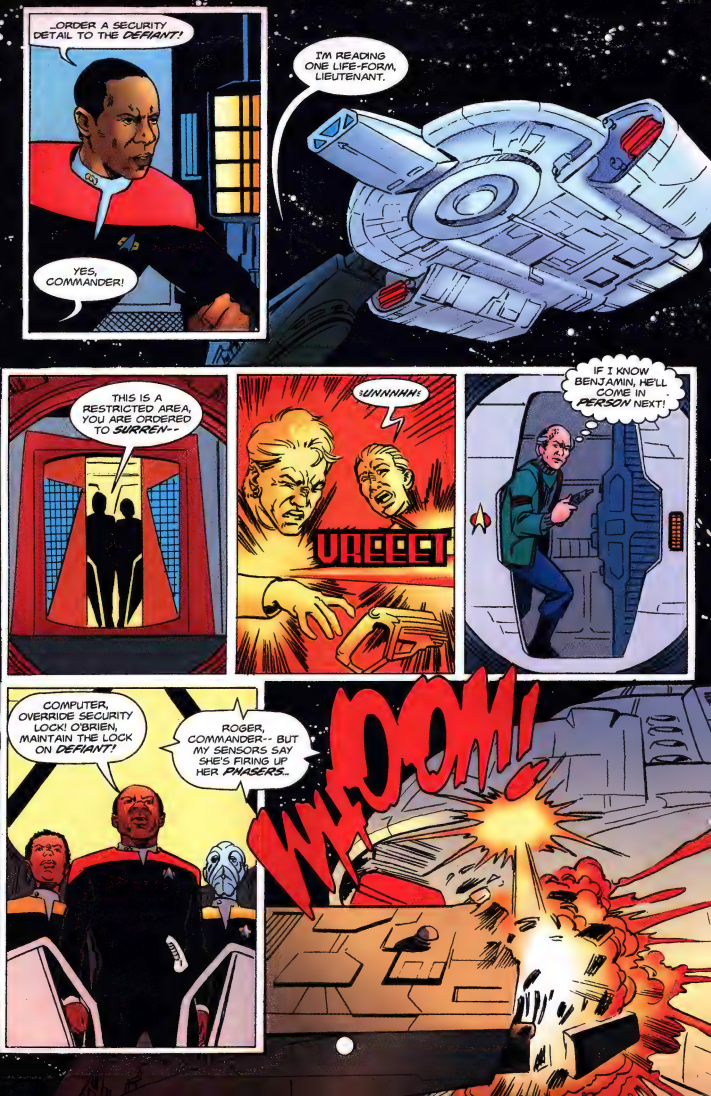
...WE'RE ON TOP OF THE SITUATION.
NOW LET'S SEE...
...THOSE REPLICATORS NEVER COULD FABRICATE A DECENT GLASS OF SAURIAN BRANDY ANYWAY.
?
PERFECT.
BUT WHERE IS HE...?

AH, OF COURSE. BUT I'LL NEED A CONTAINER...
HOW POETIC.
CAZZZT
CAAAZZZZT
SPLORRRRK


IS HE ALLOWED VISITORS?
COMPUTER, OVERRIDE LOCK ON CONFINEMENT QUARTERS.
ACKNOWLEDGED.
HE'S NOT A PRISONER, SIR.
NO ANSWER..
I KNEW IT..!
DAX TO SISKO..

GOOD EVENING, ALL. TRY TO HOLD THE QUADRANT TOGETHER WITHOUT ME.
DAX TO SISKO..!

BENJAMIN, CURZON IS GONE.
STATION-WIDE SEARCH FOR HIM, MAJOR.
YES, SIR. KIRA TO ODO..
KIRA TO ODO..
I DON'T THINK YOU'LL FIND HIM, MAJOR...


...ORDER A SECURITY DETAIL TO THE DEFIANT!
YES, COMMANDER!
I'M READING ONE LIFE-FORM, LIEUTENANT.
THIS IS A RESTRICTED AREA, YOU ARE ORDERED TO SURREN--
UNNNHH!
VREEET
IF I KNOW BENJAMIN, HE'LL COME IN PERSON NEXT!
COMPUTER, OVERRIDE SECURITY LOCK! O'BRIEN, MAINTAIN THE LOCK ON DEFIANT!
ROGER, COMMANDER-- BUT MY SENSORS SAY SHE'S FIRING UP HER PHASERS...
WHOOOM!

AIRLOCK SEAL OVERRIDDEN.
COMPUTER, NOW, CLOSE THE AIRLOCK!
WHOOOOOSH
WARNING. AIRLOCK BREACH IN DOCKING RING. SEALING ALL AIR-LOCKS.
UNNNNH!
BACK -TO THE- PANEL!
THUD
EMERGENCY OVERRIDE ACTIVATED. OPENING AIRLOCK.
ACKNOWLEDGED.
SISKO TO OPS! RAISE SHIELDS!
SHIELDS RAISED, SIR!
EVEN IF HE CLOAKS, HE'LL JUST BUZZ AROUND LIKE A FLY IN A JAR! HE--?
TAPT BEEP TAPT
SHIELDS ARE DROPPING! HE'S USED OUR OWN OVERRIDE CODE!
RAISE THEM!
TRYING, COMMANDER..!

..WE'VE LOST HIM.
FROM THE READOUTS I WAS GETTING, I'D SAY CURZON PERFORMED SOME KIND OF RECALIBRATION ON THE DEFIANT'S WARP DRIVE.
I'M NOT SURPRISED.
UNABLE TO LOCATE ODO ANYWHERE ON THE STATION, COMMANDER.
I DIDN'T THINK YOU WOULD. CURZON HAS DEFIED MY DIRECT ORDERS, KIDNAPPED MY PERSONNEL, AND STOLEN MY SHIP..
..AND IF HE BELIEVES HE CAN GET AWAY WITH THAT, HE DOESN'T KNOW ME AS WELL AS HE THINKS!

SHURRKK
? ...THE DEFIANT...!
CURZON! YOU ARE UNDER ARREST--!
SHUT UP! EVEN WITH AUTOMATIC CONTROLS, THIS ISNT EASY!
YOU DID ALL THIS JUST TO RETURN TO THE STATION? NO WAIT...!
YOUR SUSPICIONS ARE CORRECT, MY FRIEND.
...THAT IS NOT THE DS9 YOU KNOW!
IT'S THE DEFIANT, LIEUTENANT.
DEEP SPACE NINE TO DEFIANT: RETURN THE SHIP AT ONCE!

DEFIANT TO DS9: I WILL COMPLY. TAKE NO AGGRESSIVE ACTION.
YOU WILL NOT "COMPLY." YOU WILL RETURN ME TO MY WORLD AT ONCE.
LOCKING TRACTOR BEAM.
IT'S TOO LATE NOW, ODO. I'M AFRAID YOU'RE IN THIS WITH ME.
IF THAT'S THE CASE...
...I MIGHT AS WELL LOOK THE PART.
I DON'T KNOW WHY YOU DID THIS, CURZON, BUT--
COMMANDER EDDINGTON, I THINK MY REASONS...
...ARE QUITE OBVIOUS.
I'LL BE RESUMING MY DUTIES, COMMANDER.
THE SHIELDS ARE SHOT, SUB-COMMANDER.
YES, BUT IF WE REROUTE THE POWER THROUGH THE INVERSION COUPLERS, WE MAY--
CHIEF O'BRIEN. SUBCOMMANDER T'RUL...

...I'M GLAD TO SEE YOU BOTH ALIVE AND WELL.
BUT YOU WERE--
I WAS-- BUT CURZON WAS ABLE TO RESTORE ME. THE TRILL ARE QUITE AN ADVANCED PEOPLE, YOU KNOW.
OF COURSE YOUR ASSISTANCE IS MOST APPRECIATED, CHIEF.
THANK YOU, ODO.
WE ARE IN A NEAR-TOTAL STATE OF DISREPAIR. FORTUNATELY, THE DOMINION FORCES WERE NOT ABLE TO FINISH THE ATTACK THEY BEGAN ON US.
YES-- IT WAS QUITE FORTUNATE THEIR TRUE NATURES WERE EXPOSED BY THE LAST ASSAULT ON ME, WASN'T IT?
WHAT ARE YOU SAYING, SHAPE-SHIFTER?
ONLY THAT YOU ROMULANS WOULD HAVE BEEN SHUT OUT OF AN ALLIANCE BETWEEN THE DOMINION AND THE FEDERATION AND FORCED INTO A SURVIVAL ALLIANCE WITH THE BAJORANS.
YOUR ACCUSATIONS ARE TOTALLY UNFOUNDED.
UNTRUE, PERHAPS... BUT UNFOUNDED? I THINK NOT.
THE MOTIVE FOR THE ASSAULT ON ME MAY HAVE BEEN SIMPLY TO DESTROY THE PEACE TALKS.
CHIEF, GIVE THE DEFIANT A THOROUGH GOING-OVER-- LET ME KNOW AS SOON AS SHE'S READY TO LEAVE.
RIGHT AWAY, SIR.

NO--!
ODO!? BUT YOU'RE DEAD!
ONLY IN YOUR DREAMS, QUARK!
WHAT ARE YOU DOING? O'BRIEN KNOWS YOU'RE NOT THE ORIGINAL, BUT THE OTHERS-- !
ONE OF THOSE "OTHERS" IS MY COUNTERPART'S MURDERER, CURZON.
ODO, I SWEAR, I--
AS LONG AS YOU'VE ROPED ME INTO THIS LITTLE CHARADE OF YOURS, I INTEND TO FIND "MY" KILLER.
NOT EVEN DEATH CAN STOP ME FROM GETTING THE GOODS ON YOU, LITTLE MAN!
AFTER ALL, HOW OFTEN DOES A DETECTIVE HAVE THE OPPORTUNITY TO CONFRONT THE SUSPECTS WITH THE VICTIM, ALIVE AND WELL?
YOU SURELY DON'T SUSPECT HIM OF COMPLICITY IN "YOUR" MURDER?
PROBABLY NOT--
--BUT I DO ENJOY GIVING QUARK THE SHOCK OF HIS MISSPENT LIFE ...IN ANY DIMENSION!

ATTENTION, THE SECURITY- RESTRICTED AREA OF THE HABITAT RING HAS BEEN VIOLATED.
NOW WHAT--?
HALT! ARE YOU AWARE THAT THIS AREA IS THE OBJECT OF A CRIMINAL INVESTIGATION?
CERTAINLY, COMMANDER EDDINGTON...

...THAT'S WHY WE'RE HERE.
ODO, HOW DID YOU--
OH, OF COURSE.
OF COURSE. WOULD YOU BE SO KIND AS TO DEACTIVATE THOSE BEAMS, SO MY COLLEAGUE MAY ALSO ENTER?

VERY WELL. BUT WHAT YOU CAN HOPE TO FIND--
WHAT DO YOU HOPE TO FIND, CHIEF?
IF I KNEW THAT, I WOULDN'T NEED TO LOOK FOR IT, WOULD I? HOWEVER...

...THIS AREA IS BY NO MEANS DEVOID OF INTEREST.
I'LL BE IN MY QUARTERS.
NOT WITHOUT *ME* YOU WON'T! THAT AREA HASN'T BEEN SECURED SINCE... ER... YOUR MURDER.
IT SEEMS SAFE, CHIEF.
LOCKING THE BARN DOOR *AFTER* THE HORSE IS STOLEN, EH, COMMANDER? NO MATTER.
WHAT KIND OF *PLANT* IS THAT? IT'S LOVELY.
IT'S A *BAJORAN FLAME PLANT*. IF YOU'VE NEVER TOUCHED ONE, I'D ADVISE YOU TO KEEP YOUR DISTANCE...
...THOSE TOUCHING IT FOR THE FIRST TIME ARE STRICKEN WITH A QUICK-SPREADING, *VERY* PAINFUL *RASH*.
HMMMM.
BUT NO ONE ON THE STATION HAS REPORTED SUCH A RASH.
I *THOUGHT* NOT.

CHIEF, I MUST ASK WHAT YOU'RE UP TO. DESPITE YOUR RETURN, I'M STILL IN CHARGE OF SECURITY ON DS9, AND--
YES, YOU ARE...
...AND THERE WASN'T MUCH CHANCE OF YOU ATTAINING THAT POSITION WHILE I WAS ALIVE, WAS THERE?
ARE YOU ACCUSING ME--?
NOT YET-- BUT EVERYONE ASSUMES A POLITICAL MOTIVE IS BEHIND THE ASSAULT ON ME ..WHAT IF IT WAS PERSONAL?
I WILL NOT DIGNIFY THAT--
O'BRIEN TO ODO. WE'RE READY.
THANK YOU, CHIEF.
ON THE EVENT HORIZON OF THE WORMHOLE, COMMANDER SISKO. PREPARING FOR DIMENSIONAL TRANSIT.
LOOK SHARP, EVERYONE! WE WON'T GET A SECOND CHANCE IF WE FOUL THIS UP!

Concluded next issue!

STAR TREK®

SEASON THREE EPISODE GUIDE

by Stuart Clark

Regular cast:

William Shatner
Kirk

Leonard Nimoy
Spock

DeForest Kelley
McCoy

James Doohan
Scotty

George Takei
Sulu

Nichelle Nichols
Uhura

Walter Koenig
Chekov

Majel Barrett
Christine Chapel

The third season of *Classic Star Trek* was the last to be produced. Gene L. Coon had left the position of Producer in the latter half of season two and was finally replaced by Fred Freiberger. This man's vision of *Star Trek* differed quite markedly from that of Gene Roddenberry, who was now ensconced in his overseer's position of Executive Producer. Despite some good stories and high production values, the tone of season three is different from the preceding seasons.

EPISODE TITLE IN PRODUCTION ORDER	NO.	US FIRST SCREEN DATE	CIC VIDEO REF NO.	VOL NO.	SELECTED GUEST STARS
Spectre of the Gun	56	25/10/68	VHR2381	—	Ron Soble, Bonnie Beecher, Charles Maxwell, Rex Holman
Elaan of Troyius	57	20/12/68	VHR2382	—	France Nuyen, Jay Robinson, Tony Young
The Paradise Syndrome	58	4/10/68	VHR2382	—	Sabrina Scharf, Rudy Solari, Richard Hale
The Enterprise Incident	59	27/9/68	VHR2383	—	Joanne Linville, Jack Donner
And The Children Shall Lead	60	11/10/68	VHR2383	—	Craig Hundley, James Wellman, Caeser Belli
Spock's Brain	61	20/9/68	VHR2384	—	Marj Dusay
Is There In Truth No Beauty?	62	18/10/68	VHR2384	—	Diana Muldaur, David Frankham
The Empath	63	6/12/68	VHR2385	—	Kathryn Hays, Alan Bergmann, Willard Sage
The Tholian Web	64	15/12/68	VHR2385	—	
For The World Is Hollow and I Have Touched The Sky	65	8/11/68	VHR2430	—	Katherine Woodville
The Day of the Dove	66	1/11/68	VHR2430	—	Michael Ansara, Susan Howard
Plato's Stepchildren	67	22/11/68	VHR2431	—	Michael Dunn, Liam Sullivan, Barbara Babcock
Wink of an Eye	68	29/11/68	VHR2431	—	Kathie Browne, Jason Evers
That Which Survives	69	24/1/69	VHR2432	—	Lee Meriwether, Arthur Batanides, Naomi Pollack, Booker Marshall
Let That Be Your Last Battlefield	70	10/1/69	VHR2432	—	Frank Gorshin, Lou Antonio
Whom Gods Destroy	71	1/3/69	VHR2433	—	Steve Ihnat, Yvonne Craig, Richard Geary, Gary Downey, Keye Luke
The Mark of Gideon	72	17/1/69	VHR2433	—	Sharon Acker, David Hurst, Gene Dynarski, Richard Derr
The Lights of Zetar	73	31/1/69	VHR2434	—	Jan Shutan
The Cloudminders	74	28/2/69	VHR2434	—	Jeff Corey, Diana Ewing, Charlene Polite, Fred Williamson
The Way To Eden	75	21/2/69	VHR2435	—	Skip Homeier, Charles Napier, Mary-Linda Rapelye
Requiem For Methuselah	76	14/2/69	VHR2435	—	James Daly, Louise Sorel
The Savage Curtain	77	7/3/69	VHR2436	—	Lee Bergere, Barry Atwater, Phillip Pine, Robert Herron
All Our Yesterdays	78	14/3/69	VHR2436	—	Mariette Hartley, Ian Wolfe, Kermit Murdock, Ed Bakey
Turnabout Intruder	79	3/6/69	VHR2436	—	Sandra Smith, Harry Landers

SYNOPSIS	POINT OF INTEREST	WRITER
Kirk and crew mysteriously seem to be on the losing side during an alien replay of the gunfight at the OK Corral...	This episode was written by Lee Cronin which is widely believed to be a pseudonym for Gene L. Coon. On German television, this episode was named *Wild West in Space*	Lee Cronin
The *U.S.S. Enterprise* becomes the intergalactic taxi for a reluctant, petulant, but very powerful bride to be...	With its source clearly Shakespeare's *The Taming of the Shrew*, there are echoes of this story in *ST:TNG*'s *The Perfect Mate*...	John Meredyth Lucas
Captain Kirk is rendered unconscious and stranded on a planet populated by native American Indians...	The episode refers to a race called The Providers who removed American Indians from Earth and re-settled them. McCoy suggests this is why there were so many Humanoid races in the galaxy	Margaret Armen
A seemingly insane Kirk orders his Starship into the Neutral Zone where he and his crew are instantly captured by Romulans...	The first episode that mentions the alliance between the Klingons and Romulans which resulted in Romulans using Klingon ships and equipment	D. C. Fontana
The crew of the *U.S.S. Enterprise* must deal with an evil alien who is working through a group of children...	Craig Hundley (Tommy Starnes) had appeared in the first season story *Operation: Annihilate!* as Kirk's nephew and later, in adult life, composed sound effects for *Star Trek II: The Wrath of Khan*	Edward J. Lakso
Spock has his brain stolen by aliens who want it to replace their computer...	This episode is widely believed to be the series's weakest. It was originally conceived as a comedy	Lee Cronin
An exchange of technical information with a bizarre race of aliens known as the Medusans goes awfully wrong...	Diana Muldaur (Dr Pulaski from *Star Trek: The Next Generation*) makes her second *Star Trek* appearance in this episode	Jean Lisette Aroeste
Kirk must seek to explain the disappearance of two Federation researchers from a remote planet...	This story was originally banned by the BBC and has never been shown	Joyce Muskat
Whilst searching for the *U.S.S. Defiant*, the crew of the *U.S.S. Enterprise* discover the enigmatic Tholians...	The spinning of the Tholian Web around the ship is widely regarded as one of the classic images from original *Star Trek*. This episode won an Emmy for Best Special Effects in 1969	Judy Burns and Chet Richards
The *U.S.S. Enterprise* discovers a "generation" ship whilst McCoy discovers that he has contracted a terminal illness...	This episode was designed to be continued in a fourth season episode, had the show not been cancelled	Rick Vollaerts
Members of the *U.S.S. Enterprise* crew and a collection of Klingons are forced, by an alien entity, to fight a never-ending war...	The Klingon Commander, Kang, returned in *Star Trek: Deep Space Nine*'s episode *Bloodoath*. We also discover Chekov is an only child	Jerome Bixby
Kirk, Spock and McCoy are captured by telekinetic aliens who derive pleasure from the Humans' humiliation...	This episode contains the famous kiss between Kirk and Uhura. It was the first inter-racial kiss to ever be broadcast on television. It was also banned by the BBC	Meyer Dolinsky
Kirk is chosen by the Scalosians to help repopulate their race...		Arthur Heinemann, Lee Cronin
A landing party from the *U.S.S. Enterprise* discovers a beautiful lady with a deadly touch...	Michael Richards is a pseudonym for D. C. Fontana. Booker Marshall, playing Dr M'Benga, also appeared in the episode *A Private Little War*	John Meredyth Lucas, Michael Richards
Captain Kirk and his crew encounter two aliens, hell-bent on each other's destruction...	Frank Gorshin, who played Bele, is better known for his role as The Riddler in the *Batman* 1960s television series	Oliver Crawford, Lee Cronin
Kirk and Spock are captured by inmates of an intergalactic mental asylum...	Yet another BBC banned episode. Governor Cory was played by actor Keye Luke, who is best known for his later role as Master Po, the blind Shaolin priest from the television series *Kung Fu*	Lee Erwin, Jerry Sohl
Kirk is kidnapped in order to infect a population with a disease which will cull their numbers...		George F. Slavin, Stanley Adams
The *U.S.S. Enterprise* encounters alien creatures who are capable of possessing crewmembers...	The possibility that Scotty eventually married Mira has often been raised	Jeremy Tarcher, Shari Lewis
Zienite miners on the planet Ardana revolt against their oppressive overseers...		Margaret Armen, David Gerrold, Oliver Crawford
The *U.S.S. Enterprise* encounters something much worse than aliens: 23rd Century hippies...	D. C. Fontana had originally written this story to centre upon McCoy's daughter, Joanna. She removed her name from the credits because of so many script changes.	Arthur Heinemann, Michael Richards
Captain Kirk discovers the mysterious Mr Flint and his beautiful ward, Rayna...		Jerome Bixby
In an attempt to learn about good and evil, the Excalbians stage a conflict between historical figures, including Lincoln, Surak and Genghis Khan...	The rock creatures shown here bear a striking resemblance to the Sheliak in the *ST:TNG* episode *The Ensigns of Command*	Gene Roddenberry, Arthur Heinemann
Spock and McCoy become trapped in a planet's past, just as its sun is about to go nova...	Originally, Zarabeth's costume showed off Mariette Hartley's navel, but the NBC censors made Roddenberry cover it	Jean Lisette Aroeste
An alien devices swaps the personalities of Captain Kirk and the bitter, twisted Dr Janice Lester...	When Kirk tries to convince Spock to test his identity via mind-meld, he mentions events from earlier episodes, one of the few times in the series when other stories are referred to	Arthur H. Singer, Gene Roddenberry

"Everything has to look like what I feel the production wants, so you really have to watch for potential problems, like somebody painting a Klingon blue."

Joe Nazzaro tracks down *Star Trek*'s make-up maestro

Filling a universe with weird and wonderful aliens is a mammoth undertaking, and yet Michael Westmore makes it look easy. Each day, the Oscar and Emmy Award winning make-up artist is responsible for designing and supervising the make-up chores on *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, as well as countless *Star Trek* projects, including television commercials, CD-ROMs, exhibitions, and, of course, the inevitable feature films.

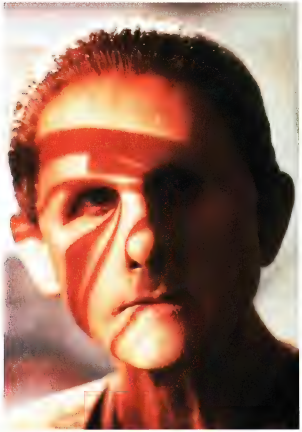
In order to give a better idea of what his work involves, Westmore agreed to take *Star Trek Monthly* readers along for a typical day on the *Paramount Pictures* lot. We suggest you get some sleep first; that day starts very early...

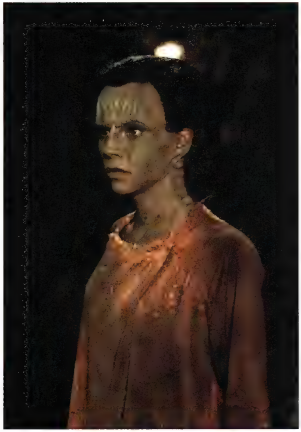
"My day actually starts anywhere between four and seven in the morning. There are three people I'm responsible for, and if they're working that day, I have to get them done first. That's Kate (Mulgrew), Robert (Beltran) and Terry Farrell. Kate only takes 15 minutes, Terry takes 40, and Robert takes 20. We have to put sideburns on him because he doesn't grow a lot of facial hair. First, we give him a tan, and then put the sideburns and tattoo on. Each of Terry's spots is individually applied by hand, not with a stencil as some people think.

"Once my people are done and on the set, I have to start co-ordinating the work for the day: seeing what foam latex has to be run for the following day, moulds that have to be made, sculptures that have to be done, and basically I go through the schedule to see what has to be done for the next day. Then I make the call sheets up, going through them with the assistant directors. We'll also discuss if some special effect will be needed on the set which means I'll have to be there.

"Aside from that, I also work with the other artists, co-ordinating all the make-ups they're doing. Everything has to look like what I feel the production wants, so you really have to watch for potential problems, like somebody painting a Klingon blue. There's a certain standard we have

Star Trek Make-up: A Day in the Life of Michael Westmore





Opposite left: *Make-up genius – Michael Westmore*
Opposite right: *Can even Michael Westmore get it right with the ever watchful Mr Mott keeping an eye over his shoulder?*
Far left: *The ever impressive features of Odo*
Left and bottom left: *Part of Michael Westmore's job is to be able to distinguish the make-up differences between male and female, old and young, of any alien race*
Below: *The make-up artist's dream, adding the markings to Terry Farrell's Dax*

on the show, to keep it true to *Star Trek*.

"I had one person the other day who'd been with me for a long time, who painted a Vulcan the wrong colour, using an olive colour instead (Vulcans are made up with a yellowish foundation, nicknamed 'LN-1,' after Leonard Nimoy). I walked in the door and spotted it right away, before it got to the set, and we made the adjustments.

"I basically spend my morning hours co-ordinating all the make-ups, making sure we have the right heads on the right people, which can be a problem from time to time. We had a bunch of Cardassians in last week, and somebody who was making up a young female Cardassian picked out an old man's forehead. People don't always think about what they're doing, so I have to spend those early hours doing everybody's thinking, in a sense. If it's the first day on a particular make-up, I make sure it's being done the way I've laid it out and discussed and designed it with the producers.

"My average day goes anywhere from 12 to 14 hours, and I have one of the shortest days. Most of the artists work longer than that."

"As far as sculpting, I actually do very little of it now, probably no more than five percent of my time. Three of my make-up artists on *ST:VOY* have sculpting backgrounds, as do three of the make-up artists on *ST:DS9*. What I have to do is catch somebody whose character isn't working that day – if Odo isn't in any scenes that day, then Dean Jones who does René's make-up is my number one sculptor over on *ST:DS9*, so I will grab him. He has just sculpt up a pair of shoulders very quickly for Gul Dukat's daughter and a nose tip for her, because Odo wasn't working. My other major sculptor is Scott Wheeler on *ST:VOY*, so when Neelix isn't working, I've got Scott sculpting all the time.

"I don't like to leave people sitting on the set all day, because there's always something to do. They're all excellent artists as far as being able to paint, so if there's a break, I put them to work on something else. Take this coming Monday for instance; I have four extra people coming in, so I don't need to leave all of them on the set. Once they get all the Bajorans and the other aliens done, it's foolish to have them all sitting

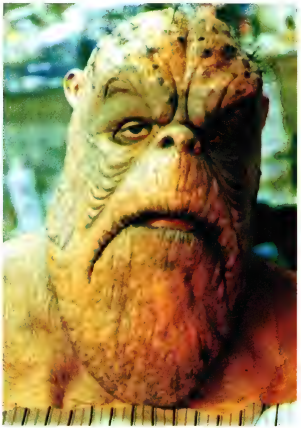
Above: *These colourful creatures aboard* DS9 *are often seen, but never heard*
Below and below right: *Mark Allen Shepherd, the man behind the face of* DS9*'s ubiquitous barfly, Morn*

down there doing nothing, so I'll grab as many of them as I can and have them pre-painting new alien heads, which wear out very quickly. On *ST:DS9*, Morn's head wears out, and there's two other characters we haven't had for several months because their heads have worn out: 'Greenhorn', the green guy who has two horns coming out the top of his head, and another one we call 'Beakface', who has a long slender face down the front. If I have extra people working one day, I can have them prepping those heads and getting them ready. I try to utilise their talents as much as I can, and of course the artists would rather stay busy than sit around.

"Interestingly enough, it's now becoming a difficult time for make-up artists who smoke, because we've found that there's a certain loss of productivity because they have to have a cigarette, and there are more actors now who aren't smoking, and they don't want someone who smokes doing their make-up. It's not that they don't like the person, it's just that so many people are getting away from cigarettes now that the smell of it has become offensive. Nobody smokes in the trailers, so if one person slips out to have a cigarette and comes back in, you smell it right away. In the Forties and Fifties, everybody in the trailer smoked. Now it's just the reverse.

"My lunch takes about 15 minutes. I just open a box, eat, and keep going. I'm actually entitled to an hour, but I'm lucky if I take 10-15 minutes. I've got both shows going which are never on lunch at the same time, and the phone never stops ringing. Almost every day, I receive a biography from somebody who's looking for a job, and if they're in the union, I think they're talented and they come with a recommendation, I'd like to interview them, but that's usually no more than 10 minutes. That's all I've got time for. The studio has paid for a beeper and hung it on me because it was getting too hard to find me! "In the afternoon, I'll go back to my office, and I get copies of dailies from the previous day's shooting that have to be screened. I have a VCR in my office and I screen the dailies to see if an eyebrow or a

"I don't like to leave people sitting on the set all day, because there's always something to do. They're all excellent artists as far as being able to paint, so if there's a break, I put them to work on something else."



colour is off. If it's something really drastic, I call the make-up artist and have them check their work against what I see in the video. In the afternoon, I basically continue doing the same things; working with the sculptors and people who are painting, and preparing for the next day. When it gets to the end of the day, we have to make sure everything is ready, and it's no longer just trying to co-ordinate it, it's now a matter of making sure it's all done.

"Sometimes I only have a few days to design new characters for upcoming episodes. If it's something small, like a forehead, I can literally turn that around in a few days. If we get the actor in, sculpt it up, make the mould and get it poured, three days is comfortable to get it done, two days is pushing it. If it's a full-head alien, we can only afford five days at the most, and even then, we don't have time to wash the rubber head and let it dry out.

"Our workload really doesn't slow down over the season. In fact, when we wrap up at the end of the season after 10 months, we still have second unit work to do. There's always a few days of picking of special effects shots, and bringing the actors back for inserts. I look back to the days when we were just doing *Star Trek: The Next Generation*, and think that was easy when we only had one show to think about. Then we added *ST:DS9*, which is a much larger operation because of the promenade.

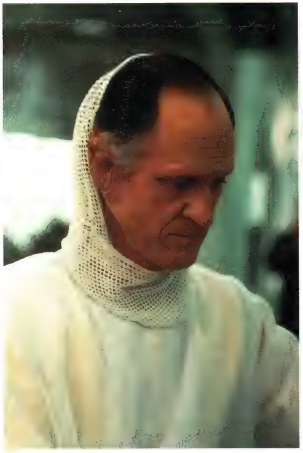
"*ST:VOY* is a smaller show, and we usually only run into two or three aliens at a time. Even with the Kazons, outside of the pilot, we only see three to five of them, so it's a smaller number. When we get into the promenade on *ST:DS9*, we could have 20 Bajorans and three or four aliens walking around, as well as our principle characters. You just have to take it one day at a time, and make sure you have enough help to get it done.

"At the end of the day, I don't actually have to be there to help the actors remove their make-up. In fact, my people are all straight make-ups, so we leave a little cleansing lotion in the room, and they clean their face and go home. Often, because I've had people come in as early as 1:30 in the morning to start make-up, after 13

"When we get into the promenade on ST:DS9, we could have 20 Bajorans and three or four aliens walking around, as well as our principle characters. You just have to take it one day at a time..."

Above: ***You want alien – Michael Westmore can give you alien:*** **ST:VOY's** ***the Kazon***

Below left: DS9's ***promenade, a tribute to the make-up department's diversity***



Right and far right: *Something old and something new - where would* Star Trek *be without the Klingons – and joining the alien menagerie,* ST:VOY*'s the Ocampa*
Below: *Originally created for an early* ST:TNG *adventure, it took Quark and family to bring the Ferengi into our hearts*

hours they go onto double time. If it's been a long day and they've had to come in early and we're shooting until nine or 10 at night, I'll bring a second crew in at two or three in the afternoon to take over.

"That's something else I have to keep an eye out for in the afternoon, and if I think it's going to happen, I have to call the union to see who's available to come in. I have a good assistant, Valerie, and she helps keep me apprised as to what's going on.

"I try to get out the door no later than 7:00pm, and that's really only been in the last year. When I was doing *ST:TNG*, I was there until nine or 10 every night. My average day goes anywhere from 12 to 14 hours, and I have one of the *shortest* days. Most of the artists work longer than that.

"In addition to our work on both shows, there are a number of other *Star Trek* projects that come up. During the last hiatus, there was a Klingon CD-ROM we did, with Robert O'Reilly as Gowron, and we also did the new Hallmark commercial for the new Romulan Warbird Christmas ornament, so we did a group of Romulans for that. It's all part of my job.

"On top of that, there's the second feature film coming up which I don't have the script for yet, plus the CD-ROMS, and I get calls from *Paramount Parks*, saying they need half a dozen alien heads to go on exhibits. It's nonstop. I also have three signature make-up kits for Ruby's Costume Company [currently only available in the US – Ed.]. I've done a Klingon, a Ferengi and there's going to be a Borg kit, so we've got those going now.

"As far as the two shows go, I don't really know what's going to happen. I'm one script ahead on *ST:DS9*, which is a Dax script, although Michael Dorn is there now, and the Klingons are supposedly building a space station near the wormhole, so once that's built, I suppose if the rumours hold true, we'll be having a lot more Klingons on *ST:DS9*. I don't have anything beyond that.

"It's the same with *ST:VOY*. I have the next script – an Ocampa show, and then a Kazon show. That's all I know until they surprise me with something.

"If *ST:DS9* and *ST:VOY* continue as we hope they will, I'll probably be working on *Star Trek* well into the year 2000. As long as I stay healthy, that's fine with me. You just have to get people you can rely on, and be able to walk away from it at the end of the day, so you don't burn yourself out!" ■

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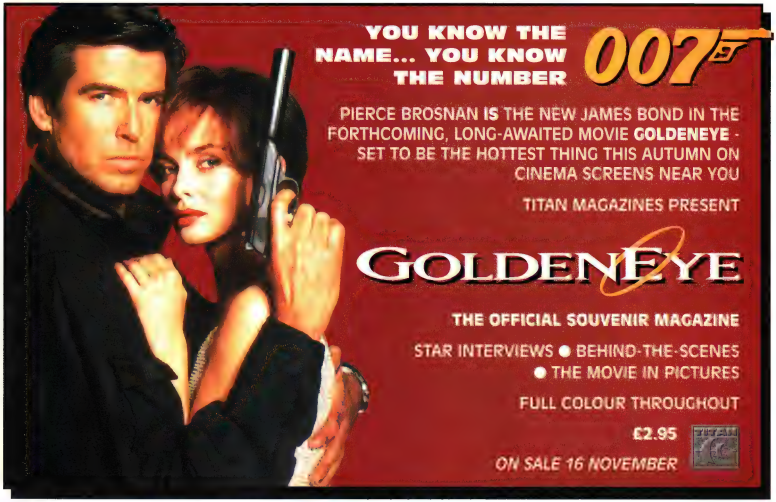
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"I think it's important that people don't walk away from wardrobe thinking 'What a lousy body I have!'"

Bob Blackman explains the difference between super spandex and wool gabardine to Joe Nazzaro, and how to keep both the actors and production team happy when it comes to costume design...

Anybody who's ever seen an episode of *Star Trek: The Next Generation* will have noticed that man is certainly more physically fit in the 24th Century. That's no accident, according to costume designer Bob Blackman, who for the last six seasons has worked on *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, as well as the feature film *Star Trek Generations*.

"Gene Roddenberry's initial concept of what *Star Trek* was about in the future was a much more idealistic version of the universe," explains Blackman, "where there is complete acceptance of individuals as they are, not what we would want them to be. Within that came the idea that was not totally 'Ken and Barbie', but a much more utopian look. We're much more lax on it now than we originally were on *ST:TNG*, because of the spandex, which I always referred to as unforgiving. Certainly the wool two-piece and now the *ST:DS9* and *ST:VOY* uniforms allow for a lot more physical freedom in terms of body shape."

Blackman originally joined the crew of *ST:TNG* for its third season, taking over from outgoing designer Durinda Rice Wood (ironically a former Blackman assistant). One of his biggest ongoing challenges was revamping the Starfleet uniforms originally created by Bill Theiss, who had also worked on *Classic Star Trek*. As Blackman relates, the one-piece spandex jump-suits were causing a great deal of discomfort for the cast and had to be redone.

Creating Star Trek Chic with Costume Designer

Bob Blackman

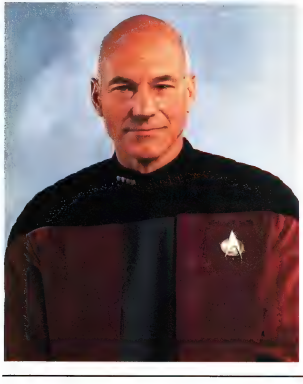
"What I was doing essentially was coming into a group of disgruntled (primarily male) actors, and it was the case of the squeaky wheel gets to be heard the most. Patrick Stewart was the most vocal, followed by Jonathan Frakes, about their 'space suits' as they called them. The uniforms didn't work because the fabric being used, called jumbo, or super spandex, is what we in the trade call 'one way stretch'. In other words, it will either stretch the length of the goods or across the goods, but when you're making jump-suits, you want something that stretches in both directions, vertically and horizontally. In running it up and down the body over a long period of time, it tends to bag out: where your knee or elbow bends makes an impression, so you're constantly shrinking the length of the garment to keep more tension on it so it doesn't bag out. That's what you hear Bob Ringwood talking about with the *Batman* outfits he just did: he made them an inch and a half shorter than their dimensions, so that when the actors stood up, the latex stretched.

"Well, that's all well and good if you're only going to wear them for a six or twelve-week period, but not for ten months! They put tons of pressure on your shoulders, and Patrick's upper and lower back started going out because he had to wear this thing. It was continuously pulling down on him, and he said he would not go any further if these uniforms stayed on.

"The other problem is that spandex, because it is nylon and lycra, doesn't breathe very well. It's hot and, over time, begins to retain odour and become rather unpleasant to wear. And that's the situation I walked into.

"The first change I made is I went to wool gabardine, which is a natural fibre. It lasts longer and breathes, so the heat will go out of it, and it doesn't retain odour as much. Then, as we started evolving the new two-piece uniform, if you look back at the beginning of the third season, the crew is in something that looks like the one-piece with a collar added, devoid of the detailing Bill Theiss had done on the yoke. I know what he was doing, but in my eyes it just seemed a little too busy, so you can see it's now very sleek. The actors could also stand and even sit down in them, but unfortunately they could do no action.

"I had the actors complaining to me at the time, saying half-seriously, 'I hate my space suit, these are supposed to be better – why aren't they?'"



"Bit by bit, we started reworking them, and again it took Patrick to call Rick Berman up and say, 'This isn't working'. I knew it wasn't working, but I was between Patrick, who wanted to wear something loose, not unlike a sports jacket that you could move in easily, and Rick, who wanted to keep them looking as close to what had already preceded for the last two years. We were using the wrong fabric, but I couldn't use stretch for it, because even the notion of spandex would send the actors into a tizzy...

"Eventually, we ended up with a kind of 24th Century Eisenhower jacket, with the elastic waist, which we finally got right around Christmas. I had come in on the show in April or May, and we had to film three or four episodes with those other uniforms, before it started changing. It was a very long and arduous process. I had the actors complaining to me at the time, saying half-seriously, 'I hate my space suit, these are supposed to be better – why aren't they?' and Rick saying the same thing, but for different reasons! Finally, I just had to say it wasn't working, and we would have to come up with something with far more flexibility – and we did.

"Rick was great about it, because we had spent all the prototype money, but were still prototyping. He made one call and two hours later there was more money from the

Opposite left: *The man who abolished spandex jump-suits – Bob Blackman*
Opposite right: *Picard and Riker may have* **appeared** *comfortable on-screen in their early 'space suits'...*
Above: *The* ST:TNG *crew in their final uniforms*
Left: *The new uniform design heralded the end of the 'Picard manoeuvre'*

Above: *Not having to suffer through the teething problems of the original* **ST:TNG** *uniforms, the* **ST:DS9** *crew pose comfortably in their various costumes*
Below: *Captain Sisko's uniform lends the character an air of dignity*

studio to develop these uniforms, and we were finally able to make the right compromises between what Patrick and Rick wanted. Life went on and we had a great time, but it took a while to get there!"

While the new uniforms were more functional, they still didn't help much in terms of concealing a multitude of sins. In that area, Blackman says, the wardrobe department sometimes has to lend a helping hand. "I will name no names, but I will say that we have underpinnings on hand; seamless bras that are made specially for us in Texas, that come up high enough on the bust line that we don't get a break line on them. They were devised for use under the spandex that we still use. I refer to them as the *Star Trek* augmentations and they allow a shape that is non-collapsible.

"I think it's important that people don't walk away from wardrobe thinking 'What a lousy body I have!' On the other hand, it is sometimes necessary to help, so for some people, men and women, we have slimmers or smoothers, so if they're wearing something form-fitting or if there are some body shape problems, we do our very best to alleviate them, and we do a pretty good job of it."

When *ST:TNG* spun off *ST:DS9*, Blackman created a variation on the Starfleet uniforms, which were similar, but with stylistic differences to their predecessors. "What was interesting about *ST:DS9*, and I think we're getting back to it, is the show was to be the darker side of Gene's idea. It still has a lot of the Roddenberry touches, but it really is more of a walk on the darker side than *ST:TNG*.

"*ST:DS9* is constantly populated by odd, interesting and peculiar people and aliens, and I find that very thrilling to work on. The military formality of Starfleet uniforms seemed perfect for *ST:TNG* but when you're going to do these wild-catters (a reference to oil rigger men) on the far reaches of space, that's different. You're cobbling this Cardassian space station into the Grand Hotel, making it the United Nations of the outer territories, and your characters should have the ability to look like they can roll up their sleeves and get grease, silicon or whatever on them.

> ***"What I wanted was for the ST:VOY crew to look less formal, to have a more casual feeling."***

"The only one who has really retained that look now is O'Brien, with his sleeves rolled up. Avery Brooks felt that as Captain there should be more dignity, so the way they all look now is pretty appropriate for who the characters are now and what they're about. Some of them are zipped up higher and tighter, some are zipped down lower, depending on their characters, but with open-necked jump-suit and the mock turtleneck T-Shirt underneath. Even though there is a kind of formality about the uniform that needed to remain, I tried to make them different with the T-shirts and collars. They seem more vulnerable to me, with the fact that the suit can actually open. They're not impregnable, so that you can reach them both emotionally and physically."

More recently Blackman has carried that look over for the crew of the *U.S.S. Voyager*. "They're exactly the same uniform as on *ST:DS9*," he notes, "In *Star Trek Generations*, we integrated what I refer to as the 'utility' uniforms, which is what they wear on *ST:DS9*, so in the film, they wear both of them.

"When I started doing both series at the same time, *ST:DS9* and *ST:TNG* were so different, but *ST:VOY* and *ST:DS9* have the same tonal differences – the notion of both series seems the same to me. What I wanted was for the *ST:VOY* crew to look less formal, to have a more casual feeling. Even though they're in a scaled-down, small speedster ship, with a new classification, I just felt that it was more vulnerable than the *U.S.S. Enterprise NCC-1701-D*.

"I also felt that with a female captain, I wanted something where it wasn't the women wearing one kind of uniform and the men wearing another. I wanted something that it didn't matter what sex you were, or what position you were working at; it didn't matter. There is a kind of

universality about it that we're all the same. Even though in our private lives we are what we are, at work there is no judgement made as to whether you're adequate for the job because you're male or female, so putting them into a uniform that was seemingly the same shape, the same everything, seemed so much more appropriate to me with a female captain than going into two different kinds of uniforms.

"That's where I think I was really coming from, and I think the crew looks good. The uniforms are easier to wear, and it eliminated the 'Picard manoeuvre' (pulling down the uniform top as he stands up), which was a good thing. Every time they sit down or stand up, we don't really need to be drawing attention to the garment."

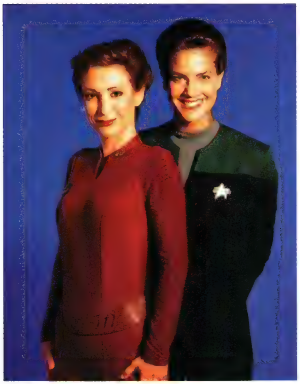
As with his two previous series, Blackman says he is delighted to be working with a cast that help showcase his work in an appealing manner. "I'm very lucky, because these women are very together on their own, and I don't have to do a thing. We have to beg Kate Mulgrew not to lose weight, because she is very energetic and burns up the calories like there's no tomorrow. So to keep her at a US size 3 or 4 is very difficult sometimes. Jennifer (Lien, who plays Kes) is definitely the perfect 4-6, so when you start with that, you can't lose. It's the same thing with Terry Farrell and Nana Visitor on *ST:DS9*; how can you lose with a six-foot fashion model? There's not a thing that I can put on Terry that won't be right."

"How can you lose with a six-foot fashion model? There's not a thing that I can put on Terry that won't be right."

If there is one man that Blackman would credit for the overall look of each *Star Trek* series, it's Executive Producer Rick Berman. "Rick goes through the dailies frame by frame, and his attention to detail is what makes the look of the show so remarkable. Before *Star Trek*, my film and television experience had been with producers whose comment would be, 'My wife has a dress at home; maybe I should bring that in!' It would never be about the quality of the work, or 'How can we make this better?' I have the highest regard and respect for Rick, because I think he does the most remarkable job of anybody in television, and probably of any producer I've ever worked with."

As for the future, Bob Blackman says that he'll continue to make the crews of the *U.S.S. Enterprise*, space station *Deep Space Nine* and the *U.S.S. Voyager* look good. As he's happy to point out, 'We're not served up with the utopian body; we make the body utopian!" ■

Above: *Chief O'Brien loves getting his hands dirty*
Below left: *Terry Farrell as Jadzia Dax and Nana Visitor as Kira Nerys – the perfect models*
Below: *The uniform of Kathryn Janeway demonstrates a more unisex design for the new series*



A Fistful of Data

Jadzia Dax's people - the Trills - are possibly the most intriguing and interesting species ever created on *Star Trek*.

The inconsistencies and contradictions which have occurred in the portrayal of this race certainly cause plenty of scope for discussion in this month's column...

If you have a question for this column, the address to write to remains: A Fistful of Data, *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. We're sorry, but personal replies are impossible.

Q Why does Odan, the Trill Ambassador in the *Star Trek: The Next Generation* episode *The Host*, look so different from Dax and the other Trills seen in *Star Trek: Deep Space Nine*?
(Sophia Wheel, Barrow-in-Furness, Cumbria)

A When Michael Westmore and company were trying out different prosthetics on Dax they realised that the make-up for Odan just didn't look good on her. It was for this reason that they went for the more subtle markings running around the side of her face and down her back. Since then her appearance has become standard for all Trills, as can be seen in *Dax* and *Equilibrium*. The excuse for the difference of appearance might be that Odan represents a sub-species of Trill host and one which can also join with the symbionts.

Q Are Trill's personalities a combination of those of the host and the symbiont or does the symbiont's personality dominate altogether?
(Alain Bottom, Windygates, Fife)

A In *The Host* it is suggested that the symbiont completely suppresses the personality of the host - when Odan enters Riker, the latter's personality completely disappears. However, in the *ST:DS9* episode *Dax* it is stated that a joined Trill's personality is a blending of the host and symbiont. Consequently, each new joined Trill has a completely different personality and therefore is a completely different person. It is for this reason that Jadzia and Sisko both refer to Curzon Dax as a different person. Perhaps Odan's symbiont, like the kind of hosts which he occupied, was a member of a symbiont sub-species which could only properly join with a particular sub-species of host. Furthermore, in the case of these kinds of joinings, the host's personality is completely overpowered. In *Facets* (*ST:DS9* – season three) we gain insight into what it takes to be a host as Jadzia meets all of Dax's previous hosts through the Zhian'tara (the Trill Rite of Closure). We also learn more about Curzon Dax, his feelings about Jadzia, and the Trill/Host symbiosis.

Q Why in *The Host* was Odan unable to use a transporter, but in *ST:DS9* Jadzia had no difficulty using one.
(Chris Wilkinson, Bolton, Lancashire)

A Presumably this was because in between *The Host* and Dax arriving on *Deep Space Nine* transporter technology had improved or adapted so that it was now able to cope with Trill physiology. Alternatively, it could just be that difficulty with molecular transportation was specific to Odan's sub-species.

Q Are *Simon & Schuster* planning to bring out any other CD-ROMs along the lines of the *Star Trek Omnipedia*?
(William Murray, Moreton, Wirral)

A In November *Simon & Schuster* are planning to release a CD-ROM entitled *Klingon Starfleet Academy Holosimulations*. It will cost £54.99 and, as with the aforementioned *Omnipedia*, there will be one for Windows PC and one for Macintosh.

A review of the Star Trek Omnipedia *appears on Page 61 of this issue.*

Q Is Walter Koenig planning on writing an autobiography, like Nichelle Nichols has done?
(Jane MacDonald, Cork, Eire)

A In a recent interview Koenig was not very optimistic about such a project. Although he has written a good portion of it, publishers have told him that the market is flooded with *Star Trek* autobiographies and will not support another. Interestingly enough, one of these is George Takei's tome, which is to be released in paperback, again from *Simon & Schuster*, in November. It is to be entitled *To the Stars* and the adult edition will be priced at £7.99 while the child's will cost £2.99.

Once again time and space has run out – a frillable misfortune methinks. Until next month, I look forward to hearing what you think about my trouble with trillables. Until then! ■

Centre: *Jadzia Dax has become the archetypal Trill*
Inset: *The original Trill, Odan, from* ST:TNG The Host

A Fistful of Data compiled by Andrew Darling. Special thanks to: Paul Christopher, Dreamwatch, *Terry Jones,* Simon & Schuster *and the* Star Trek Encyclopaedia

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__Klingon Bird of Prey
__Romulan Warbird
__USS Enterprise Galaxy Class Starship

MOBILE NEW
STAR TREK: THE NEXT GENERATION
__Mobile Kit £5.99
30" wide model is easy to build and features spaceships, planets and alien vessels with colour glow-in-the-dark ink.

MODEL KITS (VINYL FIGURES) NEW **@ £21.95**
Both models are 12:" high with logo base and complete instructions. Please note some modelmaking skill is required.
STAR TREK
__Captain Kirk
STAR TREK: DEEP SPACE NINE
__Quark

PENS NEW **@ £2.99**
Star Trek: The Next Generation
High quality ballpoint pens with refill, ST:TNG logo in four colours.
__Blue
__Gold
__Red
__Silver

PEWTER COLLECTIBLES £14.99
All figures are 2" high and intricately detailed
STAR TREK
__Capt. Kirk __Chekov
__McCoy __Scotty
__Spock __Sulu
__Uhura
STAR TREK: THE NEXT GENERATION
__Beverly Crusher __Capt. Picard
__Data __Deanna Troi
__Geordi LaForge __Riker
__Worf

PUZZLES NEW
STAR TREK: THE NEXT GENERATION
__Triezzle Puzzle £10.99
Sixteen piece brainteaser featuring six ST spacecraft designs.
__Boxed Matching Puzzle £6.99
Eight piece puzzle creates a 13" square image of the Enterprise.
__3D Slide Puzzle: USS Enterprise NCC-1701-D £5.99
__3D Slide Puzzle: Symbolic Communicator £5.99
Both 3D puzzles measure 4" across and feature full-colour designs and gift boxes.

TIES
STAR TREK **@ £18.99**
All ties are high quality silk finish and feature colour artwork images.
__Blueprint (White USS Enterprise images on blue background)
__Capt. Kirk (Blue with TV show opening lines 'To Boldly go...')
__Combo Ships (Various Starships from ST and ST:TNG on black)
__Delta Shield (Logo on red background)
__Warp Drive (USS Enterprise in space)

T-SHIRTS NEW
Please circle (L/XL) as required.
STAR TREK
Colour design on black shirt
__Kirk, Spock and McCoy "Jim, It's Inhuman" (L/XL) £10.99
__Kirk "Warp Factor Two Mr. Sulu" (L/XL) £10.99
STAR TREK: DEEP SPACE NINE
Two colour design on black shirt
__Space Station Schematic (L/XL) £14.99
__Space Station (L/XL) £10.99
STAR TREK: VOYAGER
Full colour design on black shirt
__Crew on bridge £10.99

TOYS NEW
__Personal Communicator Mini-Playset £9.99
Detailed model of the Starship Transporter Room with working transporter pads and two mini-action figures including Riker and Data.
__Space Talk Starship Enterprise £37.99
Highly detailed replica of the ST:TNG USS Enterprise NCC-1701-D with 100 randomly generated computer phrasesand authentic sound effects taken directly from the television show.

VIDEOS
STAR TREK: VOYAGER **@ £10.99**
__Vol 1.8: Jetrel/Learning Curve
__Vol 1.9: Projections/Elogium (Dec '95)
__Vol 1.10: Twisted/The '37s (Jan '96)
STAR TREK BOXED SETS (Nov'95)
__Star Trek: Crossover Boxed set £34.99
Features guest appearances by different characters from different series.
__Star Trek: The Movies Boxed Set £69.99
Contains all six movies plus **Star Trek Generations** in widescreen and stereo sound.
__ST:TNG: Data's Memory Bank Boxed Set £34.99
Contains six episodes featuring Data as the lead character.
STAR TREK GENERATIONS
(Dec 27th '95) NEW £14.99
__Star Trek Generations The Movie (pan and scan)

WALLET CARDS NEW **@ £1.50**
Attractive credit card-sized wallet cards that feature photographs from the series.
STAR TREK
__Bridge of the USS Enterprise
__Capt. Kirk
__Capt. Kirk and Mr. Spock
__Dr. McCoy
__Firing Phasers
__Lt. Sulu and Ensign Chekov
__Mr. Spock
__USS Enterprise NCC-1701
STAR TREK: THE NEXT GENERATION
__Capt. Picard
__Commander William Riker
__Counsellor Deanna Troi
__Crew of the USS Enterprise NCC-1701-D
__Dr. Crusher
__Lt. Commander Data
__Lt. Commander Geordi Laforge
__Lt. Worf
__Romulan Warbird
__USS Enterprise NCC-1701-D

HOW TO ORDER

Orders for any of the above items can be made in writing together with - this must be in sterling - cheque (payable to Forbidden Planet Limited), postal orders or IMO (sterling only), or by telephone with a valid credit card. Forbidden Planet accept the following credit cards: Mastercard, Visa and American Express. Credit card orders are processed within 5 working days.

Department STM 9, Forbidden Planet Mail Order, 71-75 New Oxford Street, London, WC1A 1DG
☎ **0171 497 2150**

All orders dispatched within 28 days.

Postage and packing charges are as follows:

UK Orders Up to £4.99 postage - £1.00 minimum; £5.00 to £9.99 postage - £2.00; £10.00 to £14.99 postage - £3.00; Over £15.00 postage - £4.00 max

Overseas £2.00 min plus an additional 50p per item, up to a maximum of £20.00

BRISTOL 0117 929 8692 CAMBRIDGE 01223 301666 COVENTRY 01203 229672 CROYDON 0181 688 7190 LIVERPOOL 0151 707 1491 LONDON 0171 836 4179 NEWCASTLE 0191 261 9173

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Suppliers of products in this advertisement – **Books:** Puttnam, Random House, Simon & Schuster, W Morrow **Toys:** Remlot, Child'play **Videos:** CIC Video **Other merchandise:** Aardock, Classics, Distribution Network, Enmesa, Portal Publications, Ralph Marlin, Regent Prime, United Technologies

The Most Toys

Highlights of this month's new Star Trek® licensed product releases

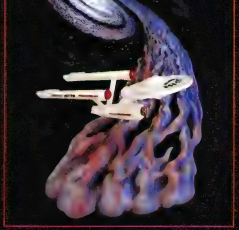
This page: *A small selection of the goodies available from* ***Downpace***
Opposite top: *The realistic* Star Trek: The Next Generation *Space Talk* U.S.S. Enterprise NCC-1701-D, *new from* ***Bandai***

Christmas is nearly here again so here are a few ideas for presents. **Downpace** produce plenty of small stocking fillers such as Romulan Warbird pencil tops, *U.S.S. Enterprise NCC-1701-D* memo pads, *Star Trek: The Next Generation* Puzzle Cubes that can be twisted and manipulated to show nine different images, as well as key rings and badges too numerous to mention. They also produce some larger more expensive items; three different Holodomes, one featuring the classic *U.S.S. Enterprise NCC-1701*, the next the *U.S.S. Enterprise NCC-1701-D* flying past a planet and, finally, a Klingon Bird-of-Prey in space about to be attacked by another ship.

What's a holodome, I hear you ask? It's a large crystal ball seven and a half inches tall that rests on a black plinth. Within this ball is a liquid-filled diorama depicting one of the ships mentioned above and when the device is switched on it is illuminated by various flashing lights and the appropriate *Star Trek* theme music is played. The Klingon dome has some suitably dramatic music and a voice in Klingon warning of an imminent attack. The overall effect of these Holodomes is quite stunning.

Another interesting item from **Downpace** that deserves mention here is a pair of excellent *Star Trek* book ends. One has the *U.S.S. Enterprise NCC-1701-D* orbiting a red-ringed planet, set against a field of stars while the other has the *U.S.S. Enterprise NCC-1701* flying through a blue nebula. The thing that makes these book ends stunning is the fact that they are 3D models, not flat images. They may be tricky to dust, but they look great! A new item from **Downpace** is a set of 16 plastic 'credit card' sized cards, each with a detailed photo of characters and ships from both *Classic Star Trek* and *Star Trek: The Next Generation*.

New this month from **Bandai** is the *Star Trek: The Next Generation* Space Talk *U.S.S. Enterprise NCC-1701-D*, which the company claim is the most realistic *Starship Enterprise* ever!. The replica of the craft is highly detailed and can randomly generate over 100 computer phrases and combine them with authentic sound effects taken



directly from the television show. All you have to do is press the button and you'll hear 'Fire Phasers!' and a blast of phaser power or one of the many sound effects!

With a bit of luck, **Bandai** should have a new range of Action Figures out in time for the holiday. This range will be a little different from the rest as it will be comprised of a mixture of *Star Trek: The Next Generation* as well as *Star Trek: Deep Space Nine* figures. This range will include the alien known as the Tosk Hunter, Doctor Crusher in her Forties Dixon Hill outfit, Captain Picard as Galen from the episode *Gambit* as well as Doctor Katherine Pulaski.

THE LONG RANGE TOY SCAN

Good news and bad news from **Toy Options**, the people who make Micro Machines. First the bad news: the special pewter effect *Star Trek* Micro Machine boxed set has been delayed until next year. Now the good news: they are making another nine new ships and a new 16 ship boxed set. These new ships will include; the *U.S.S. Defiant*, a Jem'Hadar ship, the *U.S.S. Saratoga* and a Miradorn ship, as well as five others. The boxed set will include the following new ships: the *U.S.S. Pasteur*, the three-engined *U.S.S. Enterprise* and the futuristic Klingon ship from *All Good Things*. It may also interest readers to know that there is a second range of *Babylon 5* Micro Machines coming out next year as well.

Finally, a number of you have written to *Star Trek Monthly* asking us to include the prices of the items mentioned in this column. Unfortunately, because of the range of discounted toy prices now offered by major stores, we are unable to do this in any comprehensive way. For those of you watching your pennies, I can only recommend that you shop around before you buy.

That's all for this month – more news in December! ■

Paul Christopher

For those budding **Star Trek** *scriptwriters out there, you shouldn't be without one of these attractive* **Star Trek: The Next Generation** *pens, part of the new Shuttle Pen Set from* ***United Technologies.*** *The pens come in six different colours and each presentation pack includes a handy refill.*

Below: *Some of the* **Micro Machines** *from* ***Toy Options***

AVAILABLE IN THE US

PEN PALS

With Christmas seemingly just around the corner now, it's time to start writing, dialling or E-mailing those chums across the Atlantic, especially any living in close proximity to major toy or department stores.

The Friday following Thanksgiving Day – 24 November this year – is traditionally the day when Americans begin their festive season shopping in earnest. To cater for this anticipated rush, all stores are presently engaged in the annual pursuit of clearing old stock in readiness for their high profile new arrivals.

A casualty of this migration from the line racks to the remainder bins has been the first set of *Star Trek: Deep Space Nine* figures, a move which could benefit new British fans of the series, just getting their first taste of the series thanks to its appearance, finally, on terrestrial television. Instead of the six pounds or so you could pay for the figures of Sisko, Odo, Quark and the rest over here, just over two dollars a head will secure you the identical products in the US.

More expensive, of course, are the new Action Figures from *Star Trek: Voyager* due to hit US shops in November. Released in the traditional blister packaging common to virtually all the **Playmates** figures, this initial range of ten characters comprises all the lead cast from the show plus a couple of the aliens featured in season one. The electronic toy of the *U.S.S. Voyager* will not make its appearance until January next year.

The last of 1995's line-up of *ST:TNG* figures are also due in time for Thanksgiving. Nominally titled *The Holodeck Series*, this brace of characters includes Beverly Crusher in her Forties Dixon Hill attire, Sheriff Worf from *A Fistful of Datas* and Deanna Troi as Durango, also from the same episode. Some of these are already destined for a UK release from **Bandai** by the end of the year, as mentioned elsewhere this article.

Skybox have released another set of *Star Trek: Voyager* trading cards and a rather impressive collectors' set of boxed *Star Trek* movie trading cards. This set doesn't just concentrate on one film, it features each film in its own 72 card set. The second set of **Decipher**'s *Star Trek* customisable trading card game is also out this month. The Alternate Universe expansion set features a wide range of new cards for this incredibly popular game. A company called **VisiComm** is manufacturing a completely new style of *Star Trek* print; using technical wizardry they have managed to produce a 3D colour picture which does not require glasses to view. Their first picture is called 'Leaving Orbit' and shows the *U.S.S. Enterprise NCC-1701-D* flying past a planet with a starfield and nebula behind it. Its very nice but expensive – an A4 picture would probably cost the equivalent of £25.

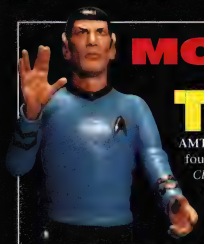
One item Santa Claus might be hard-pressed to find for your Christmas stocking is the promised special slip-case for the wide-screen collector's edition of all seven *Star Trek* movies on laserdisc. **Pioneer**, the company which holds the rights to produce these films on laserdisc, originally produced a boxed set back in 1993 when the total number of movies produced stood at six. With *Star Trek Generations* now available as a wide-screen disc, the problem of fitting the new movie into the boxed edition was solved by planning a new slip-case, which even boasted a product registration number of 'NCC-1701'.

However, *Paramount Pictures* has asked **Pioneer** to withdraw the slip-case and not re-release it until a new design has been approved. So if you are one of the few to own a preview copy of the boxed edition, you have a collector's item indeed. The revised box may be ready for Christmas but as of going to press, **Pioneer** were unable to confirm a street date. ■

Jeremy Bentham

Below: *The original boxed set of the* **Star Trek** *movies on laserdisc from* **Pioneer** *and the wide screen* **Star Trek: Generations** *disc*

MODEL MATTERS



The most recent issues of *Star Trek* models under the **AMT** name are the fourth figure from *Classic Star Trek* - Mr Spock, and the first from *Star Trek: Deep Space Nine* - Quark.

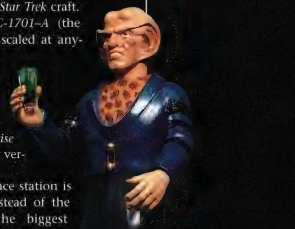
As detailed in the round-up of *Star Trek* model kits in *STM* Issue 7, this is not the first figure of Mr Spock from **AMT/ERTL**. They originally re-issued the Aurora-originated figure in 1973, later purchasing the tooling; modifying it and re-issuing it as the character from *Star Trek: The Motion Picture*. However, the new model has two major differences. Firstly it is to 1:6 scale, whereas the original was to 1:12, and it is moulded in vinyl, as are all these new figures, where the first Mr Spock was produced as a traditional model kit in injection-moulded styrene.

Consisting of several vinyl mouldings for the legs, torso, head and arms, the model needs a different approach than conventional kits, but the instructions take the modeler through all the stages that are specific to vinyl kits, so even the beginner should not feel deterred in tackling the model. As with the previous crew of the *U.S.S. Enterprise*, Mr Spock has one piece of equipment with him, a phaser that can be attached to his waist. With the original injection-moulded kit he was firing his phaser at a three-headed snake, while carrying a communicator in one hand, and wearing a tricorder around his neck! This time he is content to give the Vulcan "Live long and prosper" salute, while holding out the other hand in greeting. And as with his fellow crew, he can be glued to a stand that mimics the transporter pads.

Quark is of similar construction, with vinyl mouldings for the body parts. His accessory is a drinking glass from his bar, and he stands on a base embossed with an outline of *DS9*.

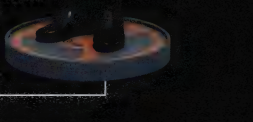
Both figures have good painting instructions included, and built up models on the boxes will also help with detailing. However, as with the previous figures, the box-art is not amongst the best in the *Star Trek* range – the craft fare far better here.

As an update on the details provided in the complete round-up recently, David V. Carlock, Product Research Manager with the **ERTL** company, has sent additional information as to the accepted scales of the *Star Trek* craft. The *U.S.S. Enterprise NCC-1701–A* (the movie version) originally scaled at anything from 1:500 to 1:550, is now taken to be 1:650, which matches the *U.S.S. Reliant*; the Klingon Bird-of-Prey and is very close to the original *U.S.S. Enterprise NCC-1701* (*Classic Star Trek* version), at 1:635.



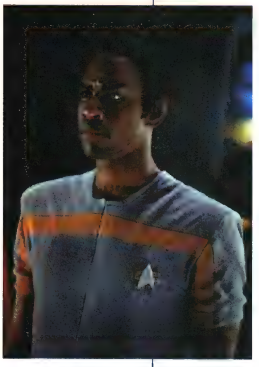
The *Deep Space Nine* space station is now scaled at 1:3078, instead of the earlier 1:2500, while the biggest change comes with the *U.S.S. Excelsior*, and also therefore with the up-and-coming *U.S.S. Enterprise NCC-1701–B*. These started at 1:1400, but now they are reckoned to be 1:800 scale. This information originated from Rick Sternbach of the *Star Trek* art department, and is therefore accepted as definitive.

A new **AMT/ERTL** *Star Trek* kit will celebrate the 30th Anniversary: a cutaway model of the *U.S.S. Enterprise* at 1:500 scale. ■



by Mat Irvine

On Screen



Above: *Tuvok clashes with his former Maquis crewmates in* ST:VOY **Learning Curve**
Top right: *Picard meets a member of the original* **U.S.S. Enterprise** *crew, Spock, in* ST:TNG **Unification**
Right: *The new gift sets from* **CIC Video**

by Stuart Clark

***Star Trek: Voyager* Volume 1.8 begins with *Jetrel*. Although a rather obvious (and far too over-simplified) analogy to Robert Oppenheimer's involvement in the development of the atomic bomb, this episode is excellent because of the interplay between Ethan Philips's Neelix and James Sloyan's Jetrel, who comes aboard the *U.S.S. Voyager* on a mission of mercy with a very dark secret in his wake. Sloyan previously appeared as Romulan Admiral Jarok in *Star Trek: The Next Generation* and as Dr Mora Pol in *Star Trek: Deep Space Nine*. In all these roles he portrayed a victim of circumstance, someone with a guilty past who carries a great deal of pain within him. At the risk of type-casting this actor, he is excellent in these roles and Jetrel is a very similar character.**

This episode also adds depth to the character of Neelix and one hopes we will see the character become as passionate again in future episodes, although it would also be nice to see a return to the goofiness he showed in *The Caretaker*.

Learning Curve is a 'bottle show' (one taking place aboard the *U.S.S. Voyager* alone, thus saving on production costs). Nevertheless, it provides much entertainment when Tuvok is instructed to discipline some disruptive members of the Maquis. He proves to be a hard taskmaster and, as in the original series episode *The Galileo Seven*, Tuvok, like Spock before him, realises that he must yield a little in order to become more effective at command. The four Maquis members singled out for this episode are an interesting bunch and, hopefully, they will recur in future episodes. It would be especially fascinating to see how their individual and collective relationship with Tuvok were to develop.

The end of 1995 should see the release of the final four episodes in *Star Trek: Voyager*'s first season. Season two will follow in 1996 with 13 new cassettes featuring 26 new episodes, including the four already filmed that were originally to have been part of season one.

CIC will also be releasing three separate boxed sets of videos for the Christmas market this month. The first, *ST:TNG Data's Memory Bank Video Boxed Set*, is a set of three videos which contain six episodes featuring Data as the lead character: *The Measure of a Man*; *The Offspring*; *Brothers*; *Data's Day*; *In Theory* and *A Fistful of Datas*. Whilst it may seem a little odd not to include *Datalore*, which introduces Data's android brother, Lore, liner notes should fill in all the gaps in the character's history.

The *Star Trek: Crossover Video Boxed Set* is also a similar collection of six episodes (*Sarek*, *Defiant*, *Unification Parts 1 and 2*, *Relics* and *Bloodoath*). The theme through this set is that a character from another *Star Trek* series makes an appearance in each episode.

Both of these boxed sets feature some very imaginatively designed containers which will look great on collectors' shelves.

The final boxed set this Christmas is a collection of all seven films. This will be issued as a numbered, limited edition item, including a set of commemorative coins to celebrate *Star Trek*'s 30th anniversary next year. Also enclosed will be a specially written booklet, which takes fans behind the scenes of the motion pictures and offers some clues as to where the series may be heading for its eighth instalment. ■

STAR TREK VIDEO RELEASES

6 November	**Star Trek: Voyager (Volume 1.8) - Jetrel *and* Learning Curve**
	Star Trek: Crossover Video Boxed Set
	ST:TNG: Data's Memory Bank Video Boxed Set
	Star Trek: The Movies Video Boxed Set

WIN 100 *STAR TREK* FIGURES FROM *BANDAI*!

PICTURE 1

PICTURE 2

PICTURE 3

PICTURE 4

With the help of those generous people at *Bandai*, we have a competition this month that no self-respecting *Star Trek* figure collector will want to miss entering. The first prize in this competition is the entire run of *Star Trek* figures from *Bandai* ever released in the UK, including the 7" talking figure range. That's every figure from *Captain Jean Luc-Picard*, first released in 1993 along with the rest of the *U.S.S. Enterprise NCC-1701-D* bridge team – right up to future releases, including *Doctor Pulaski* and *Sheriff Worf* (from *A Fistful of Datas*), scheduled for release next year!

But that's not all! This incredible first prize *also* includes a special US *Star Trek Generations* figure kit, not released in the UK, featuring *Scotty*, *Chekov*, *Deanna Troi*, *Dr Crusher*, *Guinan*, *B'Etor*, *Captain Kirk* (in a space suit) and *Lieutenant Commander Worf* in 19th Century outfit! PLUS four 9" collectors' series figures, also not yet available in the UK – a *Borg*, *Dr Beverly Crusher*, *Commander William Riker* and *Captain Kirk*!

We think you'll agree this is a major giveaway – and THREE runners up in our competition will have the opportunity to win a *Classic U.S.S. Enterprise*, a *Classic Phaser*, *Communicator* and *Tricorder*!

WHAT YOU HAVE TO DO TO ENTER

Pictured to the left are close-up shots of FOUR very famous characters from *Star Trek*. All you have to do is clearly identify the close ups. For example, if you think Picture A is Worf, write it into the appropriate box on the entry form.

Send the correct answers and complete the tie-breaker in not more than 12 words (using the cut out coupon or copied onto a postcard) to: THE BANDAI FIGURE BONANZA COMPETITION, *Star Trek Monthly*, 42-44 Dolben Street, London SE1 0UP. All entries MUST be received by Thursday 4 January 1996. Multiple entries will be disqualified and the Editor's decision is final. Happy hunting! ■

The detail photographs are of the following characters...

PICTURE 1 _____

PICTURE 2 _____

PICTURE 3 _____

PICTURE 4 _____

Tie-Breaker: I like *Bandai Star Trek* figures because... (complete in not more than 12 words)

_____

_____

_____

_____

_____

NAME _____

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ADDRESS _____

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❑ Tick here if you do not want to be added to our *Star Trek* mailing list

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Communications

We continue to read *all* your letters and take on board suggestions for articles, criticisms and positive comments, even if we can't print them! Please send your letters to *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. Please note that we will only print your full address if you ask us to. Letters may be edited for publication, so the more to the point, the better...

As an added incentive to persuade you to air your views, we'll be giving an ERTL *Star Trek* model kit away to one of our correspondents each issue.

We're very sorry, but we cannot make personal replies to your letters. If your question is one many others are asking it will either be answered on these pages or in A Fistful of Data at some point. We will only respond to unsolicited contributions (articles only, no fiction please) if a stamped self-addressed envelope is included, and this may take time. You have been warned...

COMIC STRIP FAN

Star Trek Monthly 6 was the first issue of your magazine that I have read properly and I was very impressed. I really enjoyed reading *The Dream Walkers*. It's nice to see a *Classic Star Trek* comic strip for a change, rather than one based on the film continuity. Concerning the comic strip debate, please keep printing a whole comic book every issue. Don't cut the length of pages as I love reading them! (Personally, I could cope quite happily with more comic book pages and eagerly await the Autumn and Spring specials.

I liked the Saavik interview – it was nice to hear about Robin Curtis's involvement with the show. How about an interview with Kirstie Alley, who played Saavik in *Star Trek II: The Wrath of Kahn*?

I also enjoyed the Robert Butler interview, especially as he helped create the *Star Trek* legend by directing *The Cage*, even though it is very different from the *Star Trek* we know. It is a great episode in its own right. I did feel the plot synopsis of *The Cage* was pointless, as I have read the synopsis in other forms and I have the episode on tape, but I realise newer fans of the show would like some information on this and subsequent episodes.

Jason Davies,
Swansea, West Glamorgan

The Comic Specials have unfortunately been delayed, due to unforeseen circumstances. That said, we do intend to begin publication on our special titles in the Spring.

APPALLED

I was appalled to read in the *Daily Mail* that Michael Jackson is to appear in the new *Star Trek* film as a warrior – I feel this would be disastrous. The film would be publicised as a Michael Jackson film and no doubt he would be paid a phenomenal amount of money.

Unless he is killed in the opening sequence, this would be as bad as the death of Kirk.

Helen Shingfield,
Norwich

A number of readers wrote in expressing horror at the idea that singer Michael Jackson might guest star in the second film. Since at the point these stories appeared not even the director of the film had been appointed (who would probably have quite a lot to say about casting) and the first draft plotline of the film had not even been submitted to* Paramount Pictures, *I suggest we should take such reports with a pinch of salt. They're about as believable as the plot lines for the film already circulating on the Internet!

OOPS!

I have just finished reading *The Making of Star Trek* by Stephen Whitfield and Gene Roddenberry, and was amazed to read how dedicated the original cast and crew were in getting the original series episodes on the air. There certainly wasn't much that escaped Gene's attention. It's a pity he isn't still with us, for I'm sure he would have noticed the errors creeping into *Star Trek: Voyager*.

For instance, at one point in the pilot, *The Caretaker*, both the *U.S.S. Voyager* and the Maquis ship are battling the Kazon in space. During this battle, the Maquis crew, and eventually Chakotay, are beamed aboard the *U.S.S. Voyager*. How can they do this? We must assume the Starship's shields are up during battle and we all know you can't transport people through defensive shields, don't we!

CONTACTING *STAR TREK* ACTORS

Many of you have asked about the best way to contact your favourite actors. All letters to the cast of any of the four series should be addressed to the actor and the character which they play. Those to the *Classic Star Trek* cast should be sent care of *Lincoln Enterprises*, PO Box 691370, Los Angeles, CA 90069, USA. Those to the cast of *ST:TNG*, *ST:DS9*, and *Star Trek: Voyager* should be sent care of *Paramount Pictures Corp*, 5555 Melrose Ave, Hollywood, CA 90038/3197, USA.

FAN CLUBS AND CONVENTIONS

Under the terms of our agreement with *Paramount Pictures*, at present we are only able to publish details of licensed and non-profit making clubs and licensed conventions. *Star Trek Monthly* accepts no responsibility for the accuracy of the information listed below, which is printed in good faith. Any events details were correct at time of going to press but we advise anyone interested in attending any activity to contact the organiser via the contact address. **Always enclose a stamped, self-addressed envelope with any enquiry – these people are running their clubs for love, not money! (For US clubs, enquire at the post office about International Reply Coupons).**

NATIONAL CLUBS

Star Trek: The Official Fan Club of the UK PO Box 355, Bushey, Watford WD2 2NA. Telephone (01923) 252900.

Star Trek Action Group 49 Nudger Green, Dobcross, Oldham OL3 5AW

LOCAL GROUPS

Genesis II c/o Mo Rowley, 36 Kingscote Close, Church Hill, Redditich, Worcs. B98 9LJ

Glasgow – The Away Team PO Box 867, Rutherglen, Glasgow G73 4HR

Ipswich Starfleet c/o Chris Wileman, 15 Parkeston Road, Felixsstowe Suffolk IP11 8NF

Star Trek Tralee c/o Raymond Foley, 5 Fountain Court, Tralee, Co. Kerry, Ireland

Starfleet SouthWest c/o James Neal, The Cobwebs, 6 Tower Hill Road, Crewkerne, Somerset

Deep Space 8 (For fans of all series and movies) c/o Claudia Ventrella, 65 Brookside Close, Oxhey, Watford. Telephone (0956) 321310

ACTOR FAN CLUBS

These clubs offer information on actors' *Star Trek* work and their many other activities. Some, but not all, are sanctioned by the actor in question; where this is the case, we have noted this.

Oracle c/o Lisa Wilcox, 26-04B El Camino Real, #377 Carlsbad CA 92008 USA. René Aubejonois sanctioned club

Changeling: The René Auberjonois Fan Organisation c/o Marilyn Mastin, 34 Wolseley Road, Sale, Cheshire M53 7AU. Not a sanctioned club (i.e. actor approved group) but has contacts with his official fan club **Oracle** and is known to René himself.

Terry Farrell Internet Fan Club at http://trill.pc.cc.cmu.edu:80/~jkoga/tf.html

Yet another boob occurs in the episode *Phage*. In a scene in the surgery, Tom Paris tells the Doctor that holograms aren't solid (or something along those lines) and the Doctor immediately strikes Paris across the face, proving him wrong. The Doctor then adjusts some controls and asks Paris to hit him. Of course, his hand goes through the Doctor's face, since he is no longer solid. But how can the Doctor then touch the same controls to make himself solid again? Surely his hands would go through them?

I know the series has spanned four decades in one form or another, but let's not get sloppy in our old age, shall we!

John Packham,
Woolston, Southampton

Well, you nearly won the* ERTL *kit this month, John – but you forgot that when we asked you to send us your spotted continuity gaffes, we also wanted a plausible explanation.

ODE TO SPOT

Congratulations on your magazine which is enjoyed by all of the family. You have asked for ideas for interviews. Well, there's a central character who is continually overlooked and that is, of course, Data's cat, Spot, who is continually dismissed as a side issue. The entire family would appreciate certain points clarified...

1) Has Data had more than one cat, as Spot has changed sex in the time it has been with Data?

2) If Spot has not changed sex, how is it that 24th Century science did not inform Data that Spot was female? Before the episode *Evolution* (In season seven, where Spot has kittens) Spot was always referred to as 'he'.

In essence, this letter is to ask for an in-depth interview with Spot, with a photo session. The entire family feels strongly that Spot has been neglected considering *her* important roles in both *Evolution* and *Star Trek Generations*.

Could you also clear up the burning question as to whether the fish in the Captain's lounge survived the crash in *Star Trek Generations*, as the children would be most upset if they did not.

Mr A Jones
Bugle St Austell

We've asked Andrew Lane to try and secure an interview with Spot, but since the cat is in much demand (cat food commercials etc., we expect) and sleeps for most of the day, this may take some time to arrange. The answer to your first question can be found in our interview with Brent Spiner in Issue 8. As for those fish... we fear the worst, I'm afraid. I mean, doesn't Spot look that little bit fatter at the end of the film than normal...

CHANCE YOUR EYE ON THIS...

Congratulations! Not only was Issue 7 another brilliant issue but it was heaven for *ST:DS9* fans. Although I admit I wouldn't watch the show when it first came out. I now never miss an episode. There is no comparison between *ST:DS9* and *ST:TNG* - they're both brilliantly scripted, acted and directed and I think both should be treated with the individual fandom and respect they deserve instead of putting them down and constantly comparing them. Of course *ST:DS9* isn't like *ST:TNG* - if it was, there would be even more complaint. I also think that those who follow *ST:DS9* closely will see that it's not the dark show that people take it for. So give it a chance, people!

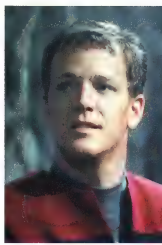
Lisa Walshe,
4 Carrig Lawn, Upper Kilmacud Road, Dublin 14
Republic of Ireland
(Full name and address printed by request)

Personally, if someone really can't stand any television programme – be it* Star Trek, Pirates *or* Biker Grove *- they don't* have *to watch it... At the same time, although I would agree that comparisons between shows are unnecessary and wasteful, if story is poor by its own construction or realisation, then viewers have every right to say so – and praise a story to the skies when it's good!

In response to a letter about the cost of *Star Trek* merchandise in Issue 6, I would like to say that if you look around as many shops as possible, you can find some real bargains. For example, recently I bought a *Bandai* Klingon Attack Cruiser and a Romulan Warbird from a local shop for £12.50 each, when normally they cost £25 each.

Perhaps you could devote space to readers writing in to send in their cheapest or most unusual bargain finds of *Star Trek* merchandise?

Ryan West,
Rainham, Kent



It's a good idea Ryan, but the production time on the magazine is such that by the time the column was printed I suspect much of the merchandise would already have been sold. But shopping around is a very good idea, and one many readers have suggested. Dropping casual hints to relatives and being really helpful around the house for your parents might not go amiss in the lead up to Christmas, either...

Seeing your comments on the price of merchandise I had to write. I'm a single Dad on a very low income so my solution is to save for what I can but in the meantime I take clippings from magazines, mail order catalogues etc. and stick them in a scrapbook – although *STM* is sacred! My 7 year old son also does this, and sometimes it is like the battle of Wolf 359 in our house if there is only one picture!

It may seem a bit 'anorak' but we enjoy it, and that's really what it's all about.

A. Hamilton,
Cheddar, Somerset

Since you enjoy sticking things together Mr Hamilton, I hope the* ERTL *kit now winging its way to you will provide hours of pleasure ...

While on this subject, many younger readers have expressed concerns about being labelled 'anoraks' and report being taunted at school for their interest in* Star Trek. *Speaking as a person who grew up sticking pictures from Gerry Anderson series,* Doctor Who, *Star Trek and* Star Wars *in scrap books, and writing my own stories about these programmes too, you've probably guessed I had some of the same sort of hassle. It took a while, but eventually I realised that enjoying what I enjoyed was more important than 'fitting in' with some non-existent standard of 'normal' behaviour.* Doctor Who *writer Ben Aaronovitch summed it up this way – 'Better this than football hooligans!'

That said, I don't think becoming obsessed with one single interest – be it* Star Trek, *Manchester United or* Blur *– is exactly healthy. If* Star Trek *teaches anything, it's that we should always widen our horizons... ■

IN BRIEF...

Star Trek Bloopers: a number of people have written in to ask about the *Star Trek Blooper tape* mentioned in a recent issue. Sadly, these tapes are usually only seen at licensed conventions, courtesy of *Star Trek* production staff, and have yet to be released commercially in the UK. ***Star Trek: Voyager:*** praise continues to pour in for the new show – we'll have more letters on this in upcoming issues. **Computer Games:** we've postponed our feature on *Star Trek* Computer Games until next issue, pending further information on new releases and already released games from the manufacturers. This will include a special interview with Robert O'Reilly on the forthcoming Klingon Holosimulation directed by Jonathan Frakes, plus more information on the *ST:DS9* voice print technology direct from the US licensee.

PEN PALS

We apologise, but we have had to temporarily suspend our Pen Pals section for administration reasons. It will resume in due course, so please don't stop sending in your details. Send your entries (30 words maximum, please) to Star Trek Pen Pals c/o *Star Trek Monthly*. We have minimal space for them, so please be patient...

NEXT ISSUE – *STAR TREK* – THE YEAR IN REVIEW

With the second *Star Trek: The Next Generation* film plus many new *Star Trek: Deep Space Nine* and *Star Trek: Voyager* stories on their way in 1996, *Star Trek Monthly* will be taking a look into the immediate future, offering an exclusive view on the year to come, and reviewing events in the *Star Trek* Universe in 1995...

GEORGE TAKEI gives us the low down on helming the original *U.S.S. Enterprise* and talks about his autobiography *To The Stars*, newly released in paperback this month

RICK BERMAN – *Star Trek*'s Executive Producer offers a full and frank overview of events in 1995 and some sneak previews of things to come

MAJEL BARRETT reveals the full extent of her *Star Trek* experience, from playing Nurse Christine Chapel in *ST:TOS* to her role as Lwaxana Troi in *ST:TNG*, and *ST:DS9* and beyond...

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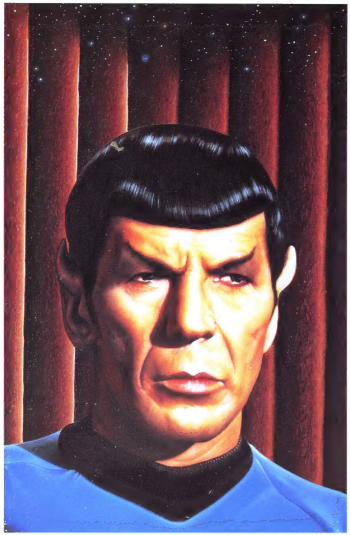

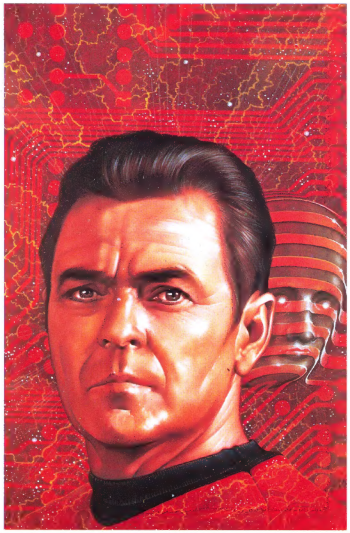

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